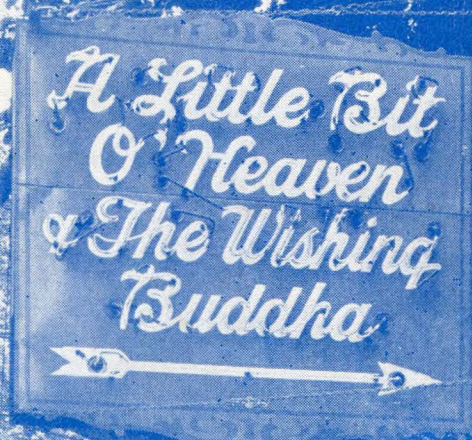


A Guide Book

Descriptions and Illustrations



NEATH THE TOWERS OF
WOC
DAVENPORT, IOWA, U. S. A.

53rd Edition

Price 25 Cents (Tax included)

General Information

Fotografers are permitted to fotograf anything in *A Little Bit o' Heaven* and in *The Buddhist Garden* so long as it does not interfere with the continuous moving of its visitors. We appreciate that you appreciate that they are worthy of being fotografed.

An admission fee is charged for *A Little Bit o' Heaven* and *The Buddhist Garden*. Children in arms are free. This is necessary, in self-defense, against the multitudes who come, who cause over-head, to take care of *A Little Bit o' Heaven* and *The Buddhist Garden*, to take care of you. Your fees help us to return that money to make these places more beautiful for those who come after you or for you on your return bringing friends.

Conventions are granted special rates when arrangements are made in advance by the Entertaining Committee who desire to entertain their visitors.

●

SCHEDULE

Every Day 10 a.m. to 5 p.m.


Hours subject to change.



"B. J."—The Builder

A LITTLE BIT O' HEAVEN is one of his hobbies

Elbert Hubbard said: "Every great institution is the lengthened shadow of a single man." A Little Bit o' Heaven is a lengthened shadow of B.J. It is fitting that, to properly understand this place you should read this book as written by B.J. himself. This place truly reveals some of B.J.'s philosophy of life and puts it on public display.



We've just been thru your garden,
A "Bit of Heaven" 'tis called.
Its peace - its grandeur - harmony,
Has left us quite enthralled
With all your care and labor;
'Twas labor of Love, I know,
For nothing else could fashion
Such beauty, here below.

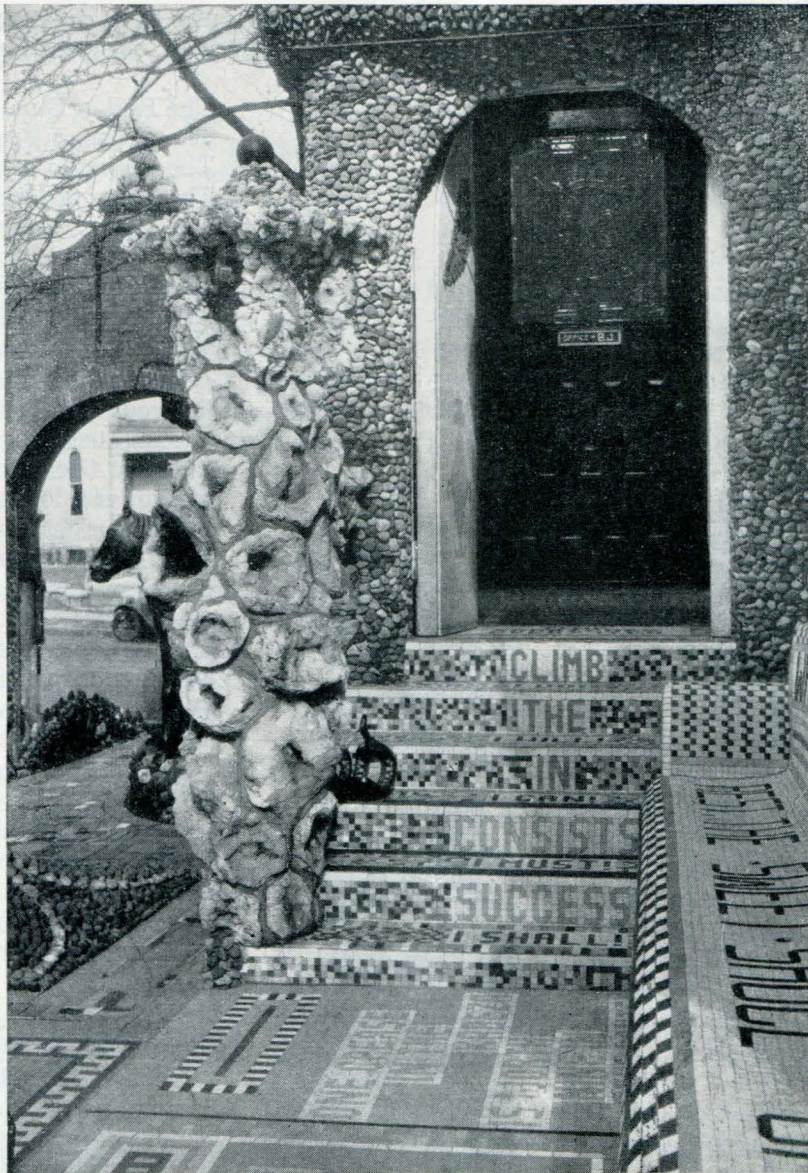
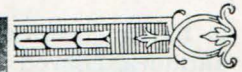
We've loitered in your garden,
And seen the crowds go thru,
And wondered if they understood
Just what it meant to you.
The Love, the constant labor,
The ideal there expressed,
That's what's made your garden
A beauteous place to rest.

We've visited your garden,
And viewed its works of art,
And heard about its glories
From your own lips, in part;
But's not the priceless treasures,
Nor famous works of old,
'Tis Love that's built your garden,
That's what to us it told.

As pilgrims in your garden,
We rang the temple bell,
We stood before the Buddha
And contemplated well
The thought behind this garden,
The man—who's called B.J.
And prayed that we might carry
In part, his thought away.

So, since we've seen your garden,
We wanted, if we could
To in some new manner
Express our gratitude;
For courtesies extended,
Your gentle kindness too.
The Love found in your garden,
This card returns to you.

— H. M. Chase



Entrance to B.J.'s Residence Office.

The Hindu Idols



O the ordinary person, one religion of the orient is much like all the rest. Little distinction is made between one and the other. There are sharp distinctive lines between them. The religion of Buddhism is different entirely from that of Mohammed or the Hindu faith.

The 8 idols of the Hindu faith which we have in *A Little Bit o' Heaven* are:

Brahma	Ganesha
Vishnu	Krishna or Indra
Shiva (spelled in many ways)	Hanoman
Kali	Rama

All of these idols came from the isolated Island of Bali, otherwise known as The Last Paradise. The Island is 100 miles long, 50 wide, and has 1,000,000 population. It lies off the South-east coast of Java and is a Dutch possession. The inhabitants are entirely Hindu. No missionaries are permitted on the island.

Only one other group of these idols has ever left the island of Bali. It was purchased by the King of Siam about 1928.

This set was secured when B.J. visited the Island of Bali the latter part of 1930, and arrived in Davenport the latter part of 1932. It

is hardly necessary to say these are genuine antiques, carved of stone; and make a marked distinction to the tranquility, peace, and poise of the Buddhist pieces in *The Buddhist Garden*.

The following interesting items regarding Hindu gods and Hinduism are extracted from a chapter on *Religions of the Orient*, in "*Round the World with B.J.*"

1. *Brahma*—the one impersonal and spiritual being which pervades everything. One god called Brahma, having three personal manifestations: *Brahma*, the creator; *Vishnu*, the preserver; *Siva*, the destroyer and reproducer. *Sarasvati* is the wife of Brahma—the goddess of music, speech, art, and literature.

2. *Vishnu* is distinctive and worshipped because of his many incarnations and being capable of opposing the power of demons to restore the authority of the other gods, and preserve the health and power of the universe. Vishnu is the god who delivers men from lust, anger, avarice, and from beasts, snakes, and wicked men. Has the power to elevate his worshippers to eternal bliss in his own heaven. *Lakshmi* is the wife of Vishnu—the goddess of wealth and beauty.

3. *Siva* or *Shiva*— worshipped in the form of a symbol—the *Lingam*. Siva is the destroyer and chief god of the priests. He is also the reproducer because of the reproductive powers of nature. *Parvati* is his wife.

4. *Kali* or *Durga* or *Devi* — the terrible, who requires to be propitiated by sacrifices.

5. *Ganesh* is the son of Siva, having a fat man's body and elephant's head. The god of good luck, success, and of learning. *Kartakkeya* is the second son of Siva—the god of war, leader of hosts of good demons.

6. *Krishna* is the god of the lower classes or peasants—the god of romance and love.

7. *Hanuman*—having a monkey form, is the god of model life and a faithful and devoted servant.

8. *Rama* is the hero of the epic poem—*The Ramayana*.

9. *Indra* is the Triad of Vedism:

Indra—God of Rain

Agni—God of Fire

Surga—God of Sun

The Garuda is a mystical being, half man, half bird, and is considered the vehicle of Vishnu.

The Bull of Siva
The Goose of Brahma
The Elephant of Indra
The Tiger of Durga
The Rat of Ganesh
The Buffalo of Yama
The Ram of Agni
The Peacock of Kartikkeya
The Parrot of Kama

For an Occidental to gain an unbiased point of view of the religions of these various countries, their various beliefs must be accepted in the way they are presented by the native, and looked at thru his eyes, and one must forget his own prejudices and form no opinion until he is well on his way from it all. When we went to the temples of wats, or mosques, or wherever it might be, where these people on the other side of the world worshipped, we respected them and their belief in whatever they had been taught to believe.

Hinduism was originally Vedism, or the worship of nature, the chief gods being rain, fire, and sun.

The Vedas, the sacred books of the Hindu, belong to the dawn of history in India, and they form the chief record of the time at which they were composed.

Then came Brahmanism, introducing the idea of a universal spirit which pervades everything . . . men, gods, and the visible world . . . by its many manifestations. Brahma is one god but having three personalities. Brahma, according to tradi-

tion, is supposed to have been born of a water lily, therefore we find the image of Brahma often seated in a lotus flower, as well as the Buddha seated likewise, for some followers of Buddha claim he is the incarnation of Brahma. Brahma was originally considered as having been born with five heads, but he outraged the wife of Siva to such an extent that he avenged himself by cutting off one of the heads, and thus we find Brahma now represented with four heads, a four-faced god with as many arms, and holding in his four hands a book of manuscript containing parts of the Veda, a pot for holding water, a rosary, and a spoon.

The swan is the symbol consecrated to him.



Particularly is this emblem very much in evidence at Elephanta, the caves out of Bombay on Elephanta Island.

He is considered the god of fates, master of life and death, and endowed with supreme eternal power. Tho the word "Brahma" is usually referred to as "he", yet it is merely a neuter noun and considered the symbol of everything in existence.

Brahma is the author of the Veda, which consists of four books, and therefore he is regarded by all Brahmans as the great teacher of India. The worship of Brahma is believed to be the oldest religion in India, they adopting Buddha as one of the many incarnations of Brahma, this being done to bring about a compromise when Buddhism was introduced in India. Tho certain learned Brahmans will tell you that the incarnation of Buddha has not yet taken place, they claim when he does appear he will teach atheism to all; he will lead even the gods into sin; there will be no caste system; starvation will prevail, and great plagues will visit the land; in fact, so little virtue will occur on the earth, all practicing vice to such an extent, there will be no one who will receive merits sufficient to insure a home or existence in the next world.



The great mass of the Brahmans pay equal veneration to the three parts of the mysterious trinity, but some attach themselves more particularly to one person of the triple god head. Thus the Vishnuites are distinguished by an orange-colored dress, and the mark, called



"nama" on the foreheads. The devotees of Siva wear the lingam, and are distinguished from the former by their great abstemiousness.

The god Brahma is considered of the highest rank. As stated previously, Brahma is sup-



posed to have issued originally from a flower; born with five heads but lost one of them in a single combat. Later we find in the development of Hinduism, that Brahma is represented as one impersonal being which embraces everything — his three manifestations being Brahma the Creator, Vishnu the Preserver, and Siva the Destroyer.

Brahma the Creator is the one generally represented as having four heads, holding in his four arms a manuscript, a spoon, a rosary, and a vessel of water. Vishnu the Preserver, a single body but having four hands, holds in one hand a quoit, in another a shell, in another a club, and in the fourth a lotus flower.

Vishnu receives the least attention as a matter of worship among the modern Hindus, for he is too much of an idea, a conception of which the average ignorant Hindu knows nothing.

Vishnu is represented as the redeemer and preserver of all that exists, and for that reason he is credited with having gone thru many incarnations, the principal ones being in the form of a fish; a pig; a tortoise; a monster, half man and half lion; a dwarf; as Rama, the famous hero of the epic poem; in the form of a horse, and in the form of Buddha; and he is expected to go thru more.



Siva, the Destroyer and Reproducer, holds in his four hands a trident, an antelope, a noose, and a drum. He is the continuing force of nature, the worship of him being very popular, perhaps more so than any other idol in India. He is less human and a more mystical god than Vishnu. As a destroyer he is represented under a horrible form in allusion, no doubt, to the power which he possesses of destroying everything. In the temples you find the Lingam, the emblem of Siva, in the form of a rounded stone, encircled by a ring of clay.

Siva had much trouble in finding a wife; but having done a long and austere penance in the desert, Parvata was so touched that he finally consented to give him in marriage his daughter Parvati. Her name was Kali or Durga the Terrible, also she is called Devi. Kali is represented as a black bloodthirsty one, a monster with grotesque face, a red tongue reaching to the waist, and as holding a bloody sword and a human head, and is far more important than Siva. She demands the sacrifice of human or animal life to appease her anger. It is stated she is the devil in Siva and causes him to haunt burying grounds and behead and rob the deceased, and bring home the skulls for her personal adornment. One finds temples dedicated to her in many places, and all of them, like Kalighat, at Calcutta, reek with blood.

She can be seen in the many temples where she stands in all her

grotesque attitude being pacified by the worshippers slaughtering goats (formerly children were sacrificed), or flinging wads of fat and oil at her, or strewing freshly cut flowers about her image to appease her wrath. Also she is depicted in many places as giving herself up continually to carnal pleasures.

Siva and Kali had two sons — Ganesh and Kartika. Ganesh is represented as having a fat body, disproportionate limbs, as elephant's head, and with a rat at his feet. Kartika is the god of war and cares for nothing but weapons and his ambitions are solely to be the leader of and in wars. Ganesh is a great favorite and is venerated by Hindu of all sects. He is worshipped for good luck or success and is always the first god to be worshipped at public ceremonies and one always finds this idol in all the frequented places. He is considered the god of learning and, as his name implies, the god of obstacles, so no Hindu will begin a serious undertaking without first seeking to propitiate him. He is said to have given himself up entirely to meditation and to have never married.

Why this elephant's head, you ask? This is the story and you may believe it as much as I.

The first time that his mother Kali saw him, she reduced his head to ashes by the brilliancy of her look. Siva, on learning of this misfortune,



and being sorely grieved at having a son without a head, considered earnestly how he might provide him with this eminently useful member. With this intent he sent his servants with orders to cut off the head of the first living creature they met sleeping with the face turned towards the north, and to bring it to him. An elephant happened to be the first creature they perceived in this position, and following Siva's instructions, they cut off the animal's head and hurried back with it to their master. Siva took it and fitted it on his son's neck and since then Ganesh has preserved the shape under which he is still represented.

The idea of Karma, which is so much a part of Buddhism also, is deeply grounded in the minds of all Hindus. The following is an explanation of Karma void of its perversion by the modern Hindu:

The doctrine of Karma holds that men are what they have made themselves, that their lot has been fashioned by their own acts, that they suffer or enjoy because they have earned either suffering or enjoyment. The condition in life is not an accident, it is an effect. But most men will say, "How is this possible? My condition began with my infancy; how can it have been determined by my conduct since? Your doctrine implies that I am as I am because I so prepared myself in a previous state?" According to Karma, yes. This is not your first earth-life, or perhaps your hundredth. In the slow process by which Nature led you up from infancy to manhood, your life was composed of distinct days, separat-



ed from each other by nights of sleep. So, in that slower process by which she is educating you from the lowest stage of human littleness to the highest plane of godlike wisdom, your existence is composed of distinct lives, separated from each other by periods of withdrawal. In these lives you act and learn, and form your character, as is that character, so are the lives which follow and express it. Rebirth, reincarnation, is the law of human development; you come again and again into the

world, that you may improve and advance and struggle upwards to perfection. Karma expresses the extent to which you have done so; you are now what you have made yourself; your condition is that for which you are fit.

Each god is carved from one solid block of stone. No part, contrary to appearances, goes outside the lines of the original block from which cut.

Owing to the soft porous nature of the stone, all of us were somewhat in doubt as to its being stone. We did think for quite some time that it was lava dust mixed with some material to give it the appearance of stone. We are now quite certain that it is lava dust formed into stone, in some valley where it gathered as such. The Island of Bali is volcanic in formation, containing active volcanoes even now. Pieces of burned lava were found buried in the figures and, where they came to the surface of the block of stone, were carved as was the stone surrounding them.

The elephant god has short elephant tusks because of being kept within the block of stone. The face and trunk are characteristic. We are convinced that many peculiar twists in different portions of some of the figures were necessary to keep within the block of stone and still represent the figure being carved to represent.

The monkey god has a well developed long tail in the rear which curves upward, forward, and takes a turn above to keep it within the block of stone and still get a long tail in the carving. Note the monkey feet with the short, thumb-like big toes, characteristic of simians.

Characters representing animals have protruding eyeballs, tusks, etc. Human faces have mustaches and beards carved on the stone.

All figures have normal sized heads, as compared with the genus homo, but abnormally small bodies, short and fat legs.

All figures are exquisitely carved. This is easily possible because of the softness of the stone. The rear of the figures is as thoroly carved as are the fronts. For that reason we have set mirrors in the rear so they can be seen as well as the fronts.

In the center of the front base of one god is to be found the emblem of the sacred cow. On the same figure in several sides of the base are to be found faces with lapping tongues.

Because the block of stone is very soft and porous, easily absorbing water and subject to possible disintegration by freezing in winter, we have painted all of them and water-proofed them to prevent this. Under each figure is placed a separate and extra cement block to keep the base from doing the same. It also makes them easier to move about. We mention this because observers might see the base, with iron handles, and wonder why it was there.

There are four main castes into which the Hindus were originally separated. The Brahmans are the first and highest class, and the Brahmans claim that they came from the mouth and head of God and their duties and privileges are to study and teach the Vedas; the Rajahs or military branch second, these proceed from the arms, and are the warriors and rulers; the third class, merchants and farmers, come from the thigh; and the fourth class come from the foot of God and include the laborers and servants. From these four original castes have arisen the thousands of others that have caused more unhappiness, more degradation and ignorance than anything in the world today.

What conclusion can be drawn from all this? Two viewpoints may be given: First, the

Hindu's life is punctuated with nonsense or with philosophy, according to the way we take it; but this much can be said, that the life of the Hindu is essentially a religious life. By this I do not mean that it is a superstitious life or one filled with pious performances. It is that and it is more than that; it is a life lived in conscientious and constant recognition of wider environment than the merely immediate and physical, and the unfailing realizations that bind human life to a supernatural world. Second, taken as a whole, Hinduism as practiced today in India means degradation of women and children, the complete exclusion of widows from society, child marriage, the worship of animals, the mendicant priests, and revolting extravagances of paganism.

And out of it all does it not seem true that a wise and reasonable religious belief cannot be evolved by human agency alone, and that false teachers of idolatry may invent dogmas and systems, but they can never reconcile them or build upon them any stable structure?



Siamese Buddhist Shrine Head on fish pool.



In the outer yard, before entering A Little Bit o' Heaven, is one fountain surrounded with Buddhist idols and heads

The Yard



ENTERING from the sidewalk, you pass *two massive outer gates* that are locked at all times except when *A Little Bit o' Heaven* is open. They are made of scrap burned tile.

Upon your left is the fish-pool. In it are usually kept fish of various kinds. This pool is surrounded with three ancient museum pieces, Buddhist wayside shrines. There are eight ancient heads of Buddhist shrines from Siam.

Hanging in tree are three monkeys. They are made of cement and were created in our own shops by our workmen. They typify the "Speak no evil, see no evil, hear no evil" of the original found

in Nikko, Japan. Before we get through dolling this tree up, we hope to have a monkey zoo, including gorilla, orang-outang, chimpanzee, etc.



Two Siamese Buddhist Shrine Heads surrounding the fish-pool.



ENTRANCE TO A LITTLE BIT O' HEAVEN

A Little Bit o' Heaven



WHAT is that which *surrounds* this little spot that draws people? What is it that *attracts* people from all walks of life—philosopher and laborer; thinker and worker; professor and student? What is there *here* which every person comes without and goes away with that gives a soul-satisfying state of mind? What is that irresistible force that *draws* in one of a family only to have him or her come out, get the rest and take them in, too? What is that *pulling value* that makes one friend who *has* seen it, return home and insist upon *his* friends also seeing? What can be that *magnetic pull* that makes even our home-folks bring visiting friends to this “one famous spot in our city which you must see while here”? And then again, what is that peculiar

force that exerts itself over thousands, which impels them to drive long distances, time after time, satisfied for the moment, promising themselves that they will return again and again with more friends—and doing it! What is that spell this place casts over the multitudes that makes *strange* faces *friendly* faces because of their returning time after time? The answers can only be had by your coming!

One likes to think and speak of the people who come to see *A Little Bit o' Heaven* and to visit *The Buddhist Garden* as “pilgrims,” and such, in fact, many of them are, or rather become before they leave. They may come simply as sight-seers, alighting from their motor cars. But in many cases they go away as something more: as insight seekers. What they see and hear af-

fects them, appeals to them, allures them. There is much beauty before their eyes; beauty both of art and nature. The oddity of it all; the beauty of scraps; the naturalness of an artificial beauty stirs the imagination, draws our aspiration and creates a desire to go home and do likewise. They want somehow to relate and connect themselves to what they see in process of construction. So tourists and visitors become pilgrims, and so the "*Little Bit o' Heaven* and *The Buddhist Garden* have a chance to lead them on a little in their pilgrim's quest.

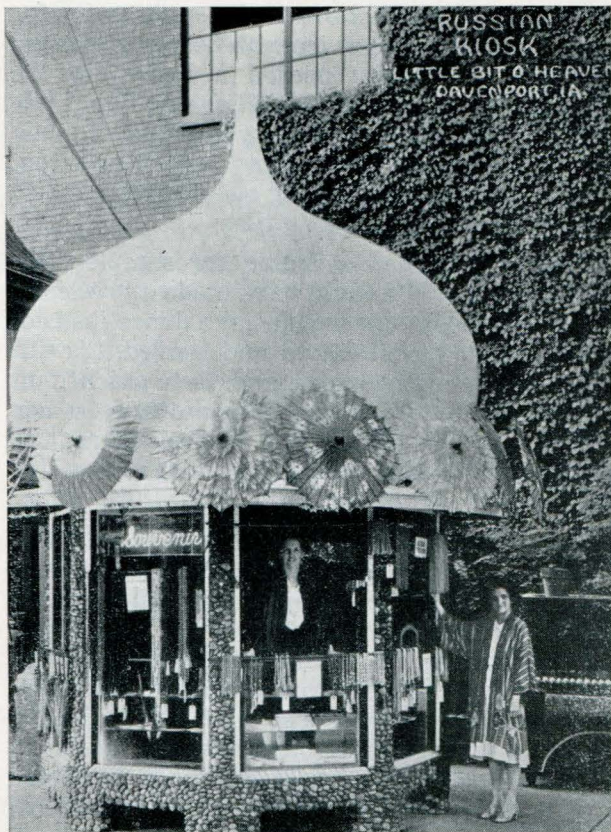
Why!

The purpose of it all? Simply to preach the gospel and influence of beauty, reaching out to visitors thru trees, shrubs, flowers, birds, waterfalls, fish and fowl, superb architecture, music, all wonderfully blended into one gorgeous setting. And a restful, quiet, beautiful spot where visitors may feel, as John Burroughs once said:

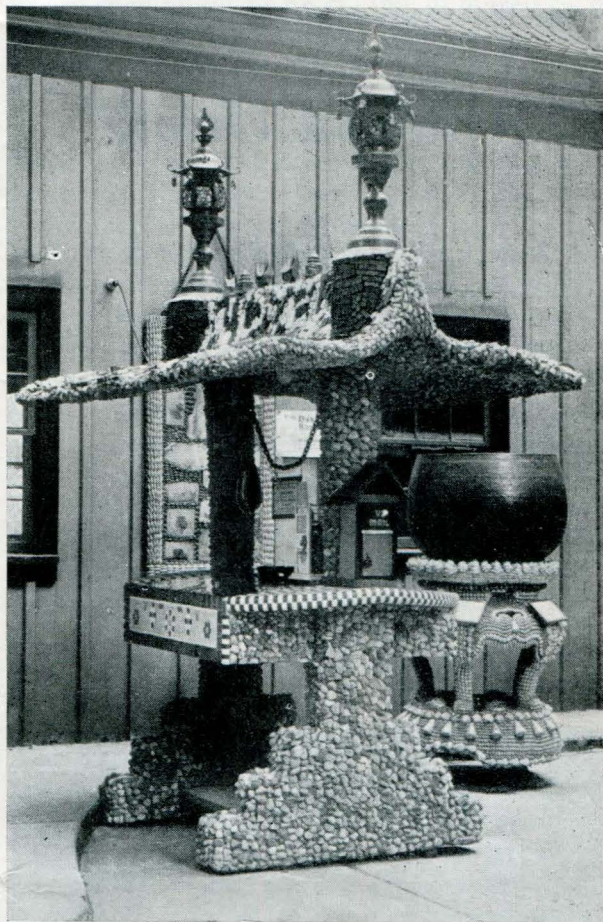
"I come here to find myself."

"It is so easy to get lost in the world."

That is what thousands of visitors are doing each week now; tired and exhausted from the



The RUSSIAN KIOSK (pronounced keosk) or SOUVENIR BOOTH of A LITTLE BIT O' HEAVEN



THE WRITING DESK where postal cards can be addressed and gifts from A LITTLE BIT 'O HEAVEN can be mailed. Also JAPANESE BUDDHIST TEMPLE BELL

world, they are seeking and finding repose and quiet amid the stillness and beauty of a marvelously conceived and beautiful sanctuary.

A Suffering Ideal

Every great and beautiful thing was born of sorrow and suffering reversed. Visions are conceived in pain and given birth thru the agony of a human soul to bury its sadness and forget its misery. *A Little Bit o' Heaven* is no exception. Its builder produced better than he knew. This bit of a spiritual dream, was, once upon a time, a desire of one man to lay aside cares and responsibilities and muse with the Gods. It was personal and was, originally, not intended for visitors. It was a vent where excess baggage was done up in a nature-lover's dream, love being unloaded onto pebbles and boulders; ponds and pools; fish and flowers; petrified wood and agates; shells and growing plants. It was—and is—a place where humans commune!

A Retreat Unique

Pause . . . rest awhile on the old stone seat
And scan again this unique retreat;
Its gates—archbound with a figurehead
Of the mighty eagle, wings outspread—
Stretch wide in welcome from dew-dipped
dawn

Till the dusky dance of the leprechaun.

A driveway breaks, like a ribbon band,
The lawn in twain, and the flowered land
Is bordered with old time fern and vine
And towering trees that shadow a shrine,
For spoils and spell of the Orient
Add charm to its air of wingless content.

Numberless pilgrims daily invade
Paths to dreams-come-true and dreams-de-
layed;

Some muse and ponder the lessons taught
By rejected stones and spiralled thought,
For both scraps and waste here find a place
To prove their worth to the populace.

A wee house bathes in soft, singing spray
Near graven images from Cathay
On a walled terrace shunned by the sun
Where ancient tiles seek oblivion,
Pond lilies loll in a pool that links
Torii, pagoda and timeless sphinx;

A pedestal poises a colored bowl
That lures the birds from their barcarolle,
Wise Buddhas listen for Nippon's bells
As lotus buds rise from salvaged shells,
And a foiled serpent, stung by defeat,
Turns from small Heaven's Chapelle Petite.

Here fantasy and new vision grow
As mauve retints the gray long-ago,
And moving minds winnow gain from loss,
On the curved road to the crystal cross,
An ivy-wreathed emblem of real release
When Dharma merges in Karma's peace.

—Mercy Baldwin

Friends heard, friends came, friends invited themselves to be invited, friends saw, friends told friends. The multitude came. It is a show place of America. It is one place travelers, convention so-journers and friends visiting friends—make a direct objective. Many famous architects, designers, builders, contractors have sketched its designs and garnered its ideas. Famed people in musical, commercial, financial, social and political life have wandered its walks, hesitated, and lived in peace and poise of its powers of plenty.

Dreams create ideals. Ideals create ideas. Ideas take tangible form. The housing structure over and about *A Little Bit o' Heaven* has gone thru four stages of growth. 1st, a little wood frame house, 12 feet by 12 feet. This was torn down and another, 12 feet by 24 feet, substituted. Our next step was one 40 feet by 83 feet with a 20 foot ceiling and wide sloping roofs. The present building is 40 feet by 83 feet, with a 40 foot ceiling and comparatively flat roof. The present steel building was erected in the fall of 1928.

The Obvious Dolled Up



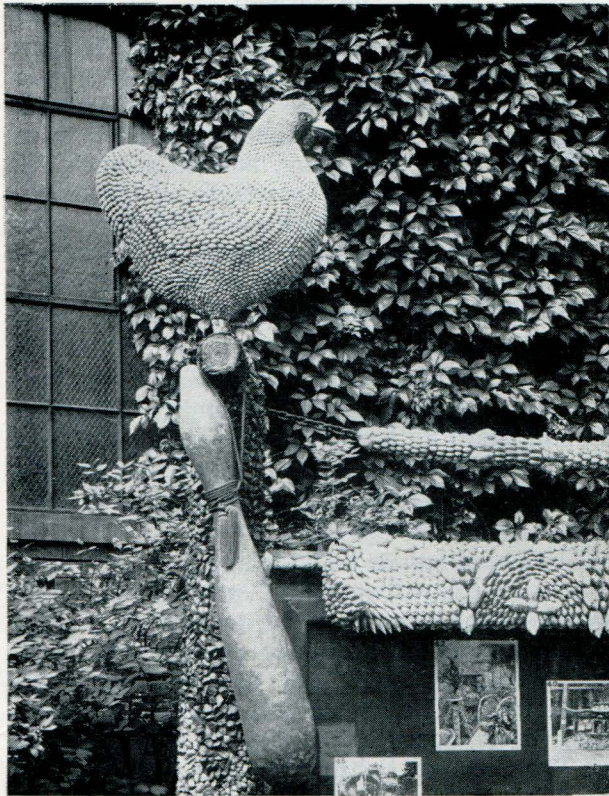
NECESSITY became the opportunity for utility of service with beauty of design.

Necessity needed a house for the care-taker of *The Shrine of The Wishing Buddha*. Utility builded a *Pagoda House*, japanesey in design; weather-beaten, ready to collapse, indicating age; beautified with modern and antique scrap tile.

Necessity needed a frame for sample photographs on sale. We could have made a "rack" as most everybody else would have done; instead, utility builded a bill-board and "dolled it" with tiles, shells, crushed rock and then put life on the top of it with a hen with a worm in her mouth. In the center is a hooded cobra, the deadliest of snakes, fighting a mongoose of India.

People coming here by thousands in summer, desired a drink of cool water. Utility could have installed an electric refrigerator cooling water system as most everybody else could have done; not so with us. We wanted "something different." How did the natives of oriental hot countries cool their water? The olla! We builded a rack and wrapped it around the tree, dolled it with shells, letting the drainage water the roots.

In B.J's travels around the world, he noticed natives of the South Pacific Islands making and wearing seed bean strings. We imported a few during the summer of 1929. Finding there was



A Detail, The Hen, made entirely of shells. In the outer yard before entering A LITTLE BIT O' HEAVEN

a market for genuine native bead strings, B.J., during 1930, imported varied strings from Samoa, Fiji, Hawaii, Fusan, Japan, China, etc. Now that we were in the business of importing and selling direct, we could have built a showcase as most everybody else would have done. Not so with us. We went to Russia for our idea of the circular kiosk (pronounced kee-osc), to which we added the dome effect of the Taj Mahal, which originally came from Russia. This makes a sales house unusual, unique and different.

Each structure represents a necessity and adds utilitarian atmosphere to this retreat unique.

Believe It or Not



LITTLE BIT O' HEAVEN has the two largest giant clam shells in the world. They weigh 449 pounds. When asked how he got them, B.J. told this interesting story:

"Several years ago, it was reported that sometimes giant clam shells weighed 2,000 pounds or more. I decided to get the largest possible, even to beating that if possible, for *A Little Bit o' Heaven*. I investigated in the United States

where such might be on exhibit in museums, or for sale. The largest pair in the United States weighed 157 pounds.

"I decided to wait until I took a trip to where Giant Clam Shells are found. Everywhere we went, we made inquiries about size—only to meet rebuff that such never grew to such size.

"We met a man in Australia who lived 20 years in the Solomon Islands, where the largest of the giant clam shells come from. He said the largest pair in the world were in the museum at Sydney, Australia. They weighed 364 lbs.

"I engaged this man to get me the largest he could. They float a lighter about two miles off shore, having on one end a derrick which has a grappling hook. They bait it with a chunk of horse meat; let it down; scrape the bottom of the sea until the meat finally hits the open mouth of one of these fellows. He immediately clamps onto it and they pull him up. 122 smaller pair were dragged to the surface before they succeeded in getting this set. Alive, this giant



The two largest known Giant Clam Shells.

La Petite Chapelle

Delay on the threshold ye timid and bold
And, peering past bronze-paneled doorways,
 behold

An imprisoned rainbow,—detained to record
Winged visions of beauty bestowed by the
 Lord,—

That frames a gemmed altar of translucent
 wood

Enshrined One crucified, misunderstood.

A union of colors once highly esteemed

By pagan and prelate — our great Sandro
 dreamed

Of Mary the maid in blue-mantled rose gown
Trailing ruddier tiles, protesting her crown,
While seafoam and purple, arch plotters, long
 stained

The dregs in the wine cup that old Bacchus
 drained.

Tall walled candelabra are shaded to spread
Soft gleams on rare treasures from centuries
 fled,

(All shaped by skilled fingers of masters whose
 names

Are lost in the laurels their handiwork claims)
And wreath Ecce Homo whose sad eyes re-
 gard

Starred gates scarce ajar that blest presences
 guard.

All arts have paid tribute to this sacred place
Designed by a dreamer undaunted by space . . .

. . . The tiniest chapel this world shall contain
Yet eager youth gaily invades its domain,
For Eros, escaped from the militant street
Presides at the nuptials in Chapelle Petite.

—Mercy Baldwin

clam weighed 638 lbs., allowing 189 lbs. of meat for the clam itself. The shell measured 2 feet by 4 feet.

"By comparison with the other large pair in the Sydney museum, this pair exceeds that by 85 lbs."

The Serpent



VEN as Heaven was supposed to have its serpent, so has A Little Bit o' Heaven its snake. One was inside and drives out, the other has never been in. It is 30 feet long, builded of rock, tile and chipped stone. The weight of the frame and snake is 7 tons. An annual free pass, good any time for bearer and party, will be given every person who accurately estimates the number of tile, rocks and chipped stones in its structure.

At the entrance, over the stone and shell umbrellas, are two objects with monkey bodies and human heads with mustaches and beards. These are Hindu idols from India. The Hindu believes in the reincarnation of souls from animal to human and vice-twista.

The entrance—a boulder and a glacial stone court—is *Purgatory*. The outer gates, which weigh 4 tons, are revolving doors within which are opening doors. They are covered with petrified woods and polished agates from many countries. (The agates and petrified woods on these outer doors were collected and furnished by The Store of Pohndorf's, 400 17th St., Denver, Colo.) It is dark and dreary, dimly lighted overhead.

Black Hole of Calcutta



IN 1756, during the English conquest of India, Fort William was captured and the city sacked by the Nowah of Bengal. Most of the English residents escaped by vessel, but those who remained (146 persons) were soon compelled to surrender and were locked up in the guard room (The Black Hole of Calcutta) twenty feet square, from which only 23 persons came out alive the next morning.

The border and center tile on the floor of *Purgatory* and in *The Black Hole of Calcutta* are antique French, English, Italian and Spanish. None are less than 100 years old and from that on to 400 years old.

On your left, is a replica of *The Black Hole of Calcutta* in size only, except it was about three times deeper.

The custodian, "St. Peter,"—who takes your entrance fee and passes the babies free—passes judgment upon your fitness to enter Heaven. (Being a baby or possessing a coin passport are the best records.) Your money, received at door, automatically turns back into making A Little Bit o' Heaven a more beautiful place for

others who will come after you.

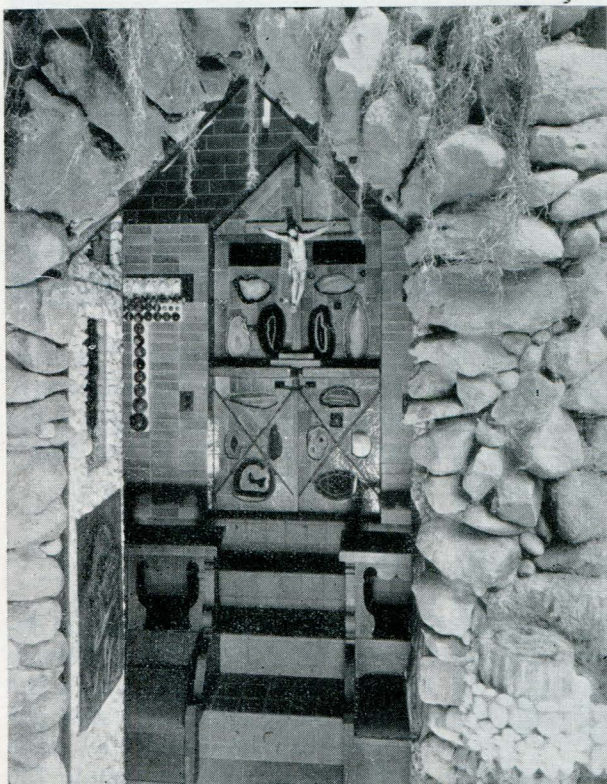
The *Pearly Gates of St. Peter* weigh 1400 lbs. The inlay work on the inside of the doors is a replica of the semi-precious stones inlay found in the Taj-Mahal, Agra, India. (See "*Round the World with B.J.*" for complete description.) The round plate on the right door (as you enter), contains 8,000 pieces of inlay and is a replica of the piece found immediately over the head of Mumtaz Mahal as she lies in her sarcophagus in the basement of the building Taj-Mahal.

The Chapelle Petite



IMMEDIATELY to your left, is *The Chapelle Petite*, or Small Chapel. It is the smallest church in the world. It is 8 feet deep, 8 feet wide and 10 feet high. The general color is the papal red, the same as is found in the Audience Chamber of the Pope in the Vatican, at Rome. This antique red tile is imported from Italy and England. It is in *The Chapelle Petite* that so many weddings take place in *A Little Bit o' Heaven*.

The two bronze plaques, on the outside of the outside chapel doors, are 15th century Italian bronze pieces. Being religious subjects they are in keeping with the spirit of this section. On



LAPETITE CHAPELLE—the place of many weddings
in A LITTLE BIT O' HEAVEN



One of the Dwarfs in A LITTLE BIT O' HEAVEN

the right wall, is a beautiful mosaic symbolic of the "*Opening of the Gates to Heaven*," and was created especially for *A Little Bit o' Heaven*. On the walls are various sacred images, idols representative of many and varied forms of religious worship of the world. Directly ahead, on the rear wall of the chapel, is an altar, the background of which contains some magnificent agates. *The Crucifix* is a 14th century Spanish piece. It is one piece of elephant ivory tusk except for the arms. The position assumed by the body—slightly curved to the left—indicates the curve of the tusk. Note that the spear thrust is on the right side of the body, not on the left as is so often pictured. To each side of the crucifix are two candelabra made of moss agates, petrified wood and agate spheres. Above the crucifix is a section of the *Ecce Homo*, carra marble, head of the Christ. The sculptor is unknown. Studied, it produces an overwhelming over-flow of sympathy for The Man of Calvary. It is *one* face, but the student of faces can see *four* character studies, each with its own well defined features. *The Superior One-Half* (from the tip of the nose up) indicates "spirituality and the sublime." *The Inferior One-Half* (from

The Builder

Oh linger, listen while I sing
Of beauty born from suffering!

Worn with evolving mind's stern toll
And griefs that caged the destined soul,
With stick and stone and scrap he wrought
Intent on calming troubled thought.
Unconscious of a set design
But forming fragments into line,
He slowly sensed a growing goal
As things unique merged in a Whole,
And slighted things, inanimate,
Breathed beauty in their new estate.
He labored well; soon love outran
And lightened tasks that need began.

He shut his work in towering walls
Of glass as fair as water falls,
Then hung in Misery's domain
A crucifix from ancient Spain,
Brought blooms and birds from tropic climes
To blend with cool cascaded rhymes
And flashing fish to haunt deep pools
Near where a sun-drenched Venus rules,
Then slender, fruitful trees appeared
And barren ones with leaves veneered . . .
A wee tea-house, ferns, vines, bright plants
Enhance a vista that enchants.

It grew apace, this fairy-grot
Like storied Eden's garden spot;
A cross adorns its guarded door
As massive as in judgment lore,
A door the builder sets ajar
For beauty-seekers, near and far,
To share with all the good re-born
When man discerns and hands perform,
Thus aiding inmost-heart to bring
Forth loveliness from suffering;
For life and love and symbolized leaven
Lead to A Little Bit o' Heaven.

—Mercy Baldwin

Without, a gaudy serpent turns
Away his gaze—He, too, discerns!

the tip of the nose down) indicates "physical suffering and the resignation to the inevitable." The *Left One-Half* of the face indicates "spiritual exultation of attainment." The *Right One-Half* indicates "the torture of the body." The four faces, pieced together, blend and make for indescribable immortality.

Tree Worship. Amongst the rest of the varied collection of religious idols found in *The Chapelle Petite*, note those two gnarled, fearfully and wonderfully twisted roots of trees. It takes no stretch of any imagination to see in one a marked resemblance to a monkey and to the other a resemblance of a stork. These roots grew as you see them. Because of their likeness to living objects, the worshiper believes that those spirits took possession of the roots, caused them to grow as they are, hence now contain these spirits, therefore are venerable objects to be worshiped. They are frequently found in shrines or other sacred places. These are particular peculiar pieces for peculiar particular people to study.

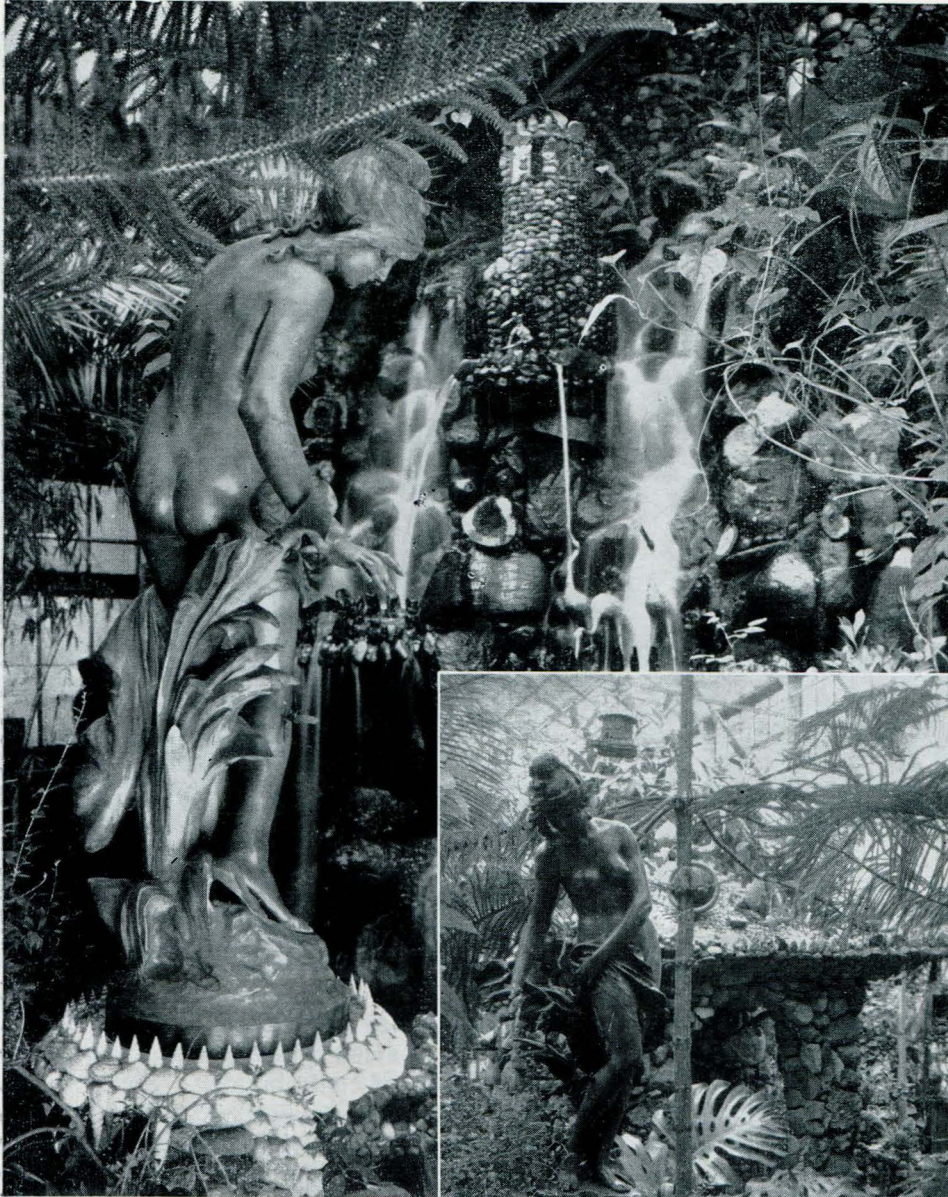
The general coloring and lighting effects of the *Chapelle Petite*, while extremely simple, are gorgeous in the extreme. This alcove was created to meet the constant demand of the many who wanted to be married in *A Little Bit o' Heaven*. What could be more beautiful than a wedding, with a minister, bride and groom standing at the altar, with the waterfalls as a back-ground? Where else are people married than in "Heaven?" Weddings may be held here any week day between 10 a.m. and 5 p.m. Evenings by appointment. A nominal service charge is made. Should you care to pray, you may.

"Heavy, heavy hangs over thy head" is literally true. *The granite Japanese Stone Lantern*, below the steps on the lower level, weighs three tons. Passing thru the supports is *Fat Man's Misery*.

The Waterfalls



HERE are over 1,500 tons of glacial deposit rocks in a *Little Bit o' Heaven* and *Purgatory*. 500 tons are in the waterfalls. 300 gallons of water per minute pass over the waterfalls. It is kept running night and day to oxygenate the water. There are approximately 100,000 gallons of water in all the pools. The water, for



LA SOURCE and the
WATERFALL in
A LITTLE BIT O' HEAVEN





A View Looking North in A LITTLE BIT O' HEAVEN

the most part, is pumped over and over again, altho there is an "iron spring" at the base of the waterfalls that is rarely shown to visitors. Goldfish fill all of the pools. (These are supplied by our good friend Bruce at Thornburg, Iowa.)

(The aquaria, the tropical fishes in them, bog plants, ornamental grasses, rock plants, snails, water lilies, etc., can all be secured thru William Tricker, Independence, Ohio. He issues a catalogue which will be furnished upon request.)

Up on the waterfalls is *The St. John Weather Vane*. The right hand is outstretched in pontifical blessing. In his left hand is the "Johannis Standard" of the cross and pennant. It dates from about 1700 and is from the Church of St. Permin in Pamplano, Spain. St. John was one of the Crusaders.

Parrots are in the cages and should be talked to but to tease them is to make them cross and irritable. The large blue and red parrots are Macaws from South America. Singing birds are in the cage. The floor is scrap tile, made over into a serviceable pathway. Various figures are noticed in it.

The island in the center of the second pool is illustrative of the Japanese tea-house.

What Matters It!



Who are connected with *A Little Bit o' Heaven* and *The Wishing Buddha* hear varied remarks regarding the religion of their builder. Some see the crucifix in *La Petite Chapelle*, and the 14th Century antique statue of *St. John*, from a Spanish Church in Pomplano, Spain, with two fingers upraised giving the apostolic blessing, up there on the waterfalls, and think he's a Catholic. Others see Masonic plaques and believe him a Mason. Others see the many Buddhistic pieces and think him a Buddhist consorting with "heathens." Newspapers, pamphlets and sermons have been issued for and against what men think about what B.J. thinks. That you come, look, see, and admire that which you could not see any other way at any other place, should be sufficient, *but it rarely is*. The builder of these creations has temporarily reached the conclusion that there is no greater religion, under any name, than that of the Fatherhood of God and the Brotherhood of Man. He aims to live that life in a seven-day-a-week-Sunday. If that constitutes being right or wrong, with religion, then so be it. We make this brief explanation to satisfy the curiosity and set at ease the minds of



THE BIRTH OF VENUS IN
A LITTLE BIT O' HEAVEN

the many who come, see and then think what they sometimes think without justifiable right to think it, without first knowing what B.J. thinks before they discuss him over the coffee-cups, tea-cups or finger-bowls.

The Birth of Venus



HE *Birth of Venus* (a Carrara marble piece of Italy, by Bruno) weighs four tons. It is an original and has never been copied.

People admire *A Little Bit o' Heaven* by day, but it truly can be said that when night comes and the multi-colored soft lights are on, and they

cast their blended shades of subdued colors in the hidden recesses, it then becomes one of those oft-written-about bowers of beauty, where amidst the sweet and soft sounds of rippling waterfalls, you wish your youth were returned (*When You and I Were Young Maggie*); and there, all alone, just you and your sweetheart could sit in its enchanted corners and coo those sweet nothings as all of us have some time done. It is well worth a trip, at night, to see how beautiful beauty can become. When all lights are on, it takes 33,000 watts of electric current to completely light this fairy retreat. This is equivalent to 660 lamps of 50 watts each.

We have not attempted to give costs or values of anything. That you enjoy it is the thing, regardless of whether it costs nothing or a fortune.





A View Looking North in A LITTLE BIT O' HEAVEN

In a Back-yard



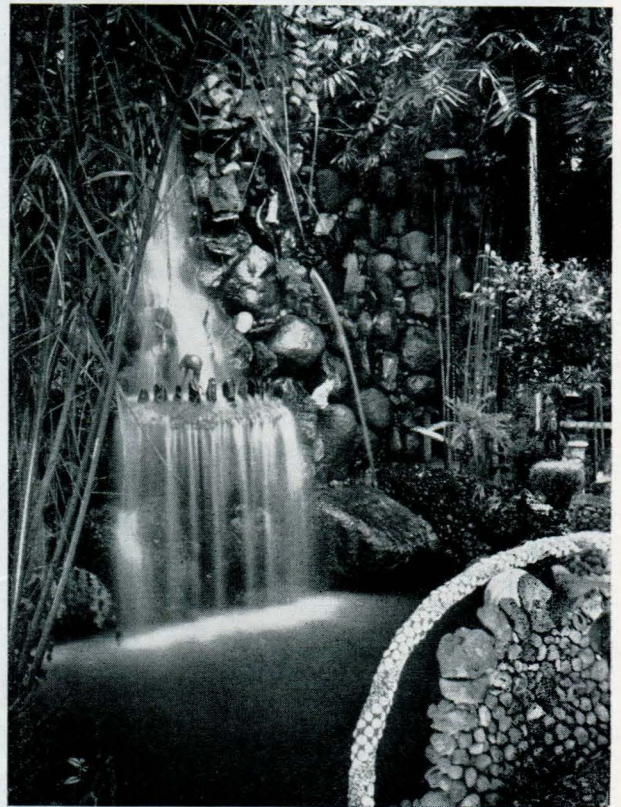
WE began working on *A Little Bit o' Heaven* in the spring of 1923. It was opened to the public on July 1st, 1924. The builder, since May 1st, 1909 has traveled some 1,300,000 miles. The many things you have seen, were secured during these trips abroad, in the Orient and 'round the world. The same is true of the many art objects in his home.

A Little Bit o' Heaven and *The Buddhist Garden* are surprising examples of what can be done with a back-yard in beauty, service and income. Have *you* a back-yard? Is it doing anything? Have you a hobby? Suppose you "ride it" in that back-yard.

Our back-yard has started many another back-yard on its way to beauty. Our rocks have chased many a man, woman or child seeking, gathering and sorting rocks. Thousands of fish-pools, bird-baths and other hobby-inclined ideas have had their conceptions and births here. Style for women's clothes may be created in Paris or Hollywood, but styles for back-yards are created in *A Little Bit o' Heaven*. It is now quite the popular thing to beautify your back-yard and concentrate your interest on the constructive.

Truly it can be said: "Build a *Little Bit o' Heaven* and a *Wishing Buddha*, use Radio Station WOC and tell the world, and even tho they

live in the midst of our back-yard, the world has beat a path to our door."—(Paraphrased with apologies to Emerson, to suit this occasion.)



A View in A LITTLE BIT O' HEAVEN



THE WISHING BUDDHA Shrine. Looking from the East. THE WISHING BUDDHA
Itself Is In the Shrine at the Right

The Buddhist Garden



ANY ask: "Why the Buddhist Garden here?" We have brought to occidental America a resetting of the atmosphere of the oriental Japan. We have gone to Nippon, so to speak, picked up a Buddhist shrine, brot it to Davenport and asked you to stay home and yet see what a touch of Japan looks like. For the moment we ask you to do here as they do in Japan, become a pilgrim going to one of their shrines. Pass by the Entrance House, and as you walk the walkway leading to the shrine, with incense burning in the incense burner, as the Japanese people do, make a wish—and then see this magnificent, genuine, bronze Buddha. Few people are fortunate enuf to travel. Fewer still can go to Japan. This, then, is a touch of Japan brought to *you* by one who is able to reconstruct it *here* for that purpose.

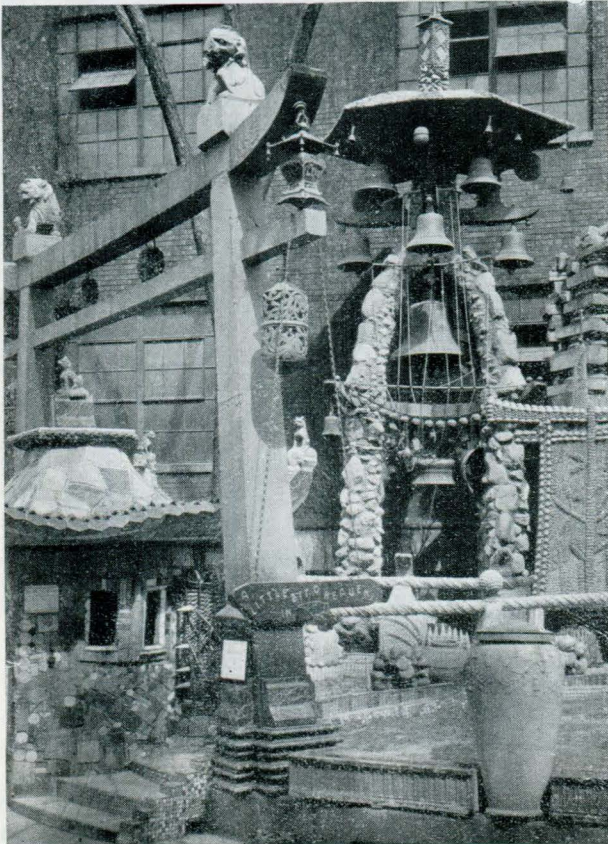
Are you in trouble, unhappy, worried over business, family or love affairs? Let me suggest that you come before *The Wishing Buddha* (as millions have done for 1,100 years); make a wish and have it come true. It may — who knows?

A few visiting friends know little about the spiritual aspect of religions other than their own. Or, perhaps they do not understand the value of antique art objects. They look and all they see is a cast bronze object that bears no resemblance in comparative values to anything they know. These people appear before *The Wishing Buddha* and make facetious remarks that are not becoming to it or worthy of them. To those people, the best impression of the religious or antique art value of *The Wishing Buddha* is to speak of it in terms of dollars. *The Wishing Buddha* is valued at \$250,000. Some people may laugh at *The Wishing Buddha* but few will laugh outright at \$250,000.

Buddhist Temples



HE temples of the Orient are builded of wood. Time decays them. There is no future glory to one who would preserve or conserve a decaying or rotting temple. Glory comes in building a new one. Temples are preserved only because of the lacquer and other external saving finishes. As



THE TORII and BELL TOWER of THE
BUDDHIST GARDEN

temples disintegrate, it is possible to secure the Buddhas and altar sets from them. This over 1100-year-old *Wishing Buddha* was purchased several years ago from priests of one of these decaying temples, located away up in the mountains north of Nikko, Japan. No difficulty was had in its purchase outside of the usual "haggling" as to amount so the priests "could save face." Getting this old piece out of Japan was quite another question. They refused to let it go. Endless correspondence was indulged in, back and forth, for 7½ years. True to type, the Japanese masked their reason so well that it was 7 years before they revealed *why*. It finally developed: "*This Wishing Buddha is one of our most sacred pieces. It has been worshiped by millions of our people. The ambitions, aspirations, and hopes of our nation have been wrapped up in it for over 1100 years. Around it, our national history has been made. It is as dear to us as your Washington's Monument symbolizes George Washington's place in American history. We fear you will take it to America and not respect its reverence as we have and do now have for it. We fear you may call it 'a*

heathen idol,' and hold it up as an example of the necessity for converting us by and thru foreign missionaries." Finding the nature of their *real* objections, I assured and promised them that I would do all within my power to build a proper, respectful, reverential and religious setting and shrine with which to surround this *Wishing Buddha*; that I would at all times keep incense burning; that I would request all men to remove their hats when in its presence; but I could not ask our people to remove their shoes when in the shrine such as the Japanese people do. With this promise upon my part, they withdrew all objections and *The Wishing Buddha* arrived in Davenport, Iowa, in December, 1927. The "proper, respectful, reverential and religious setting" has been builded; the incense is kept burning; men are asked to religiously remove their hats "in its presence." I am certain all Japanese people would be proud to see the deference shown their sacred piece as it is now in America.

The ensemble setting in *The Wishing Buddha* is typically Japanese in architecture.

The Buddhist Garden was conceived some years ago when its builder first saw *The Wishing Buddha*. He was eight years getting his wish fulfilled. When he first saw *The Wishing Buddha*, he *wished* for it. We had been for ten years gathering the shells, tiles and marbles, for something we knew not what. *The Buddhist Garden* was three years in the building.

The Wishing Buddha was unveiled to the public on July 1st, 1928.

"Scraps"



IT IS interesting to know that, outside of a few essentials, everything used in the building of *The Buddhist Garden* is "scraps" which would have otherwise been "waste material." The reinforcing in the Pagoda House and Torii were odd ends of piping. The brick base in the side walks, railings and uprights were discarded paving bricks. The tile on and in the Pagoda House, sidewalks, uprights and on Torii were odd ends of tiling jobs picked up here and there and shipped home. The stone in the Shrine are ends of building jobs, mis-fits, mis-cuts, etc. The green marble is from an old bank building torn down in Davenport. The electric wiring and cement used is new. The ornaments such as the Buddha, Foo Dogs, Raku Lions, etc., were either antiques or new. This entire ensemble is an example of using that which others have thrown into the discard. The design was conceived by B.J. and was builded by our own work-men.



The Wishing Buddha. The picture gives no idea of its immense size.

Every Buddhist Temple has an *Entrance House*, a *Torii*, a *Bell House*, and a *Shrine* which houses the *Buddha*. As far as we know this is the only Buddhist shrine in America.

The *Entrance House*, here, is the "*Pagoda House*." Its shape (or lack of it) is because of its crazy-quilt pattern of scrap tile gathered from everywhere and put on any-old-way. Its exterior presents the appearance of having been weather-beaten, warped in form, thereby permitting it to fall into an age-old-shape. The inside is tiled with ancient English, French, Spanish and Italian tiles, none less than 100 and many as many as 400 years old.

The Wishing Buddha Shrine as seen from the walk-way.

The Shrine of The Wishing Buddha

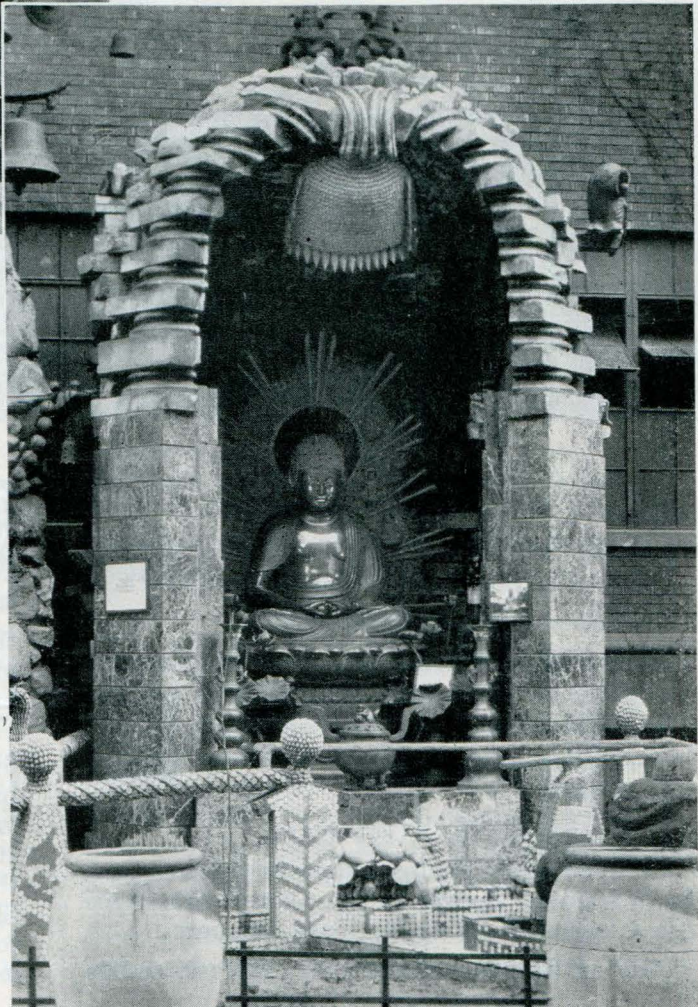
Torii of Eastern hue
Spans the tiled lanes
A gay pagoda guards
From vandal gains;

Tower of pillared stones
Entwined with shells
Forms a high haven for
Famed temple bells;

Shrine in a sheltered nook,
Where Buddha waits
For wishing hearts that press
Past lacquered gates;

Buddha—great, gifted one,
With votive fire
We whisper hidden hopes—
—Grant our desire!

—Mercy Baldwin





Foo Dog

A little Red Devil

On the five peaks of this *Entrance House* (as well as on the entrance arch over the driveway) are *Foo Dogs* which are antiques from the Summer Palace of the former Empress of China, at Peking. *Foo Dogs* are from China and we are told, "guard the home against the invasion of evil spirits." According to Hoyle, *Foo Dogs* should not be on a Buddhist house of Japan.

The *Entrance House* weighs 10 tons and is builded of reinforced concrete. It is here you secure the privilege of making a wish before *The Wishing Buddha*, if you so wish.

Souvenirs for Sale

In *The Pagoda House* and *Russian Kiosk* are sold

- Post card views of *A Little Bit o' Heaven* and *The Wishing Buddha* at 5 cents each.
- Selling Yourself*, \$1.00.
- As a Man Thinketh*, a book of the epigrams, some of which are found in and on our buildings, at four bits or 50 cents.
- Incense*, by the taper, 10 cents; by the box, 50 cents.
- A complete line of souvenirs.

Samples of the photos and post-cards are close by in frames. Secure the ones you wish and see the attendant, asking for those numbers.

Buying post-cards, you may address, secure

stamps, and mail them at the beautiful rock-work writing stand.

The Elements



THE *Torii* (pronounced tor-ee-ee) is always found at the entrance to sacred *Buddhist* shrines or temples. It is so placed that the pilgrim passes under it to enter or leave the temple or shrine. We have here faithfully carried out that idea. Our *Torii* is made in the same general style of architecture as the ensemble. Its weight is approximately twenty tons. The lanterns hanging from its frame are Japanese bronzes. *The Raku Lions*, on top of the *torii*, were made in Czecho-Slovakia.

Close by the temple, under a shed of its own, is found *A Buddhist Temple Bell*. The symbols 'round the top of the gong, translated, are "Belongs to Kodi Temple." They have no clappers, are usually rung three times or multiples of three, by a second instrument, usually the end of a log, in the hands of one of the priests of the temple. The large "hammer" which you see close by, is used to "ring" the bell. The bell is struck close to the rim and can be heard at great distances thru the woods or hills. The ringing process is done by an upward, gliding motion of the "hammer" against the side of the bell, hitting at a spot about two inches from the actual top. It is rung at sunrise and sunset and at other religious times. It is rung three times to conform with the mysterious rule of numbers which prevails in Japanese lore. We have timed its reverberating sound for eight (8) minutes. This bell is over 700 years old and was used in "Kodi Temple" during its life-time.

The Bells



HANGING from various parts of the frame, are various bells gathered from out-of-the-way places of the world. One of the small hand-bells was cast by Paul Revere, few people knowing that was his business. If you have a bell, new or old, it will be received by us without either of us breaking any of the Ten Commandments.

A Chinese War Gong, is nineteen inches in diameter and eleven inches high. It was cast in the year 913. It is a Chinese war gong and is the age mentioned, according to the inscriptions on same. (If you don't believe it, read them yourself.) It belonged to the Laos Tribe, Shan District, now a part of Siam. It was used to call the tribes together, as the deep, booming vibrations could be heard for a long distance

in the forests. The gong was in charge of the priests and was a part of their sacred paraphernalia. This gong is the second finest in America, the finest being in the Riverside Inn, at Riverside, California. Its cost was \$700.00.

We have translated the "Bell HOUSE" into a Bell TOWER by carrying forth the same style and introducing some 9 American cast bells as well as other bells gathered from various sources. The American bells have some of B.J.'s epigrams cast in their rims.

The *Buddhist Shrine* is made of stone and marble and weighs 30 tons.

In Japan, it is believed the "evil" spirits travel only in straight lines. They cannot go around an obstacle. For this reason screens are found in front of entrance doors to homes, shrines and sacred places. We have erected screens on the outer walls to follow the custom. "Good" spirits will pay and go around these.

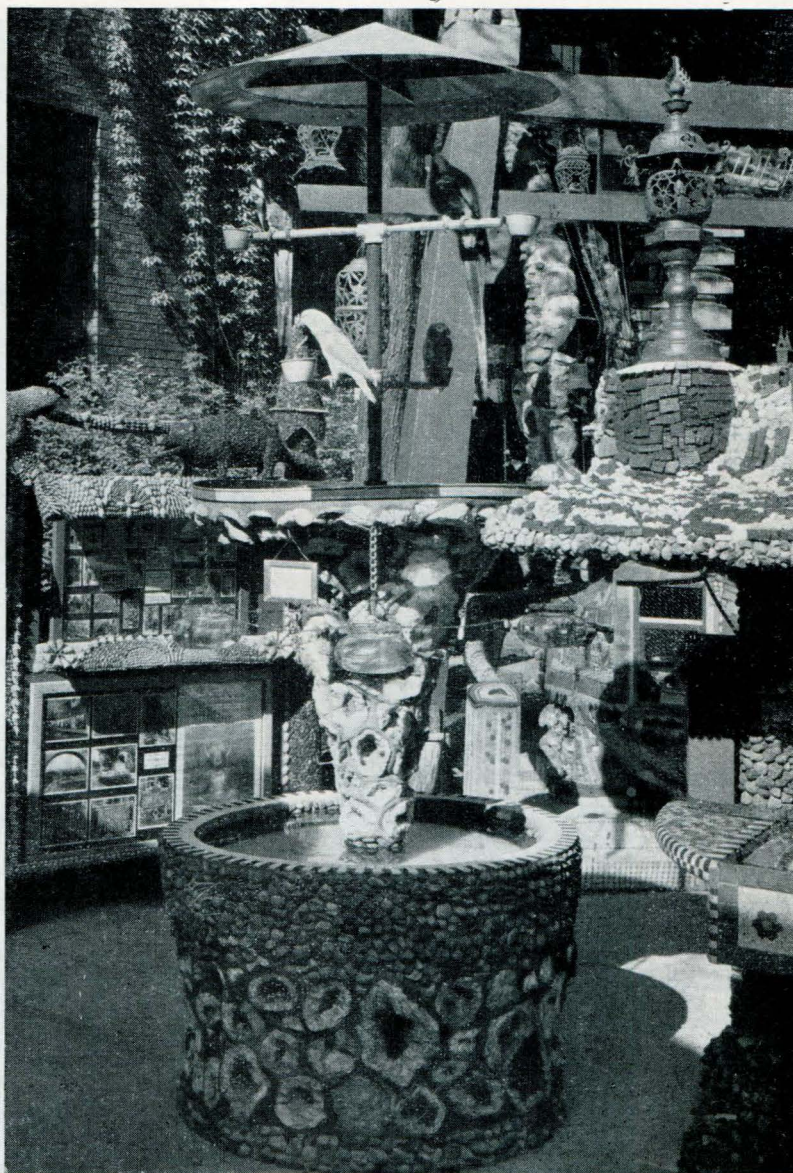
The steps and walks leading to and from, are builded to conform to the general style carried out, embodying the usual rule of 3 in dimensions and numbers.

Buddha



BUDDHA" symbolizes an attribute of mind. "Buddha" is not the name of a person. It means "One Who Has Attained Perfect Enlightenment." It is applied to Prince Gautama, the historical Buddha of the fifth century, B.C., as well as to numberless other deities. This figure represents *Amida Buddha, The Personification of Boundless Light*. In a general way, *Amida* is the Buddhist's Conception of the Deity. It was in His likeness that Shaka (Gautama Buddha) appeared on earth.

The original Kamakura Buddha had a nimbus (halo) behind it. An earthquake destroyed it. (See picture hanging on side of shrine.) This *Wishing Buddha* has its nimbus in perfect condition, and is one of the very rare, large reproductions that have. The nimbus is the Mother's Wish, as exemplified by the smaller Buddhas.



Parrots and Fish Pond

Each smaller Buddha, on the nimbus, is representative of the differing wishes to differing Buddhas.

The Wishing Buddha



THIS IS THE WISHING BUDDHA. Millions of heart-aches and joys, millions of wishes and thanks have been poured forth before this Buddha. Millions of Buddhists have brought before this Buddha their every human emotion, passion, desire, and hope; and, according to tradition, are *always* gratified; therefore the name.

The five *Bronze Altar Pieces* were collected from a temple in Japan and are genuine pieces and have been in use for centuries. Every

Buddhist altar is set as you see this and always has the five pieces arranged before the Buddha itself.

It is the great desire of every Roman Catholic to appear before His Holiness at Rome; so is it the great ambition of every Hindu to die on the banks of the Sacred Ganges; also is it the great delight of every Mohammedan to visit Mecca, or the Christian to visit the Holy Land; so, also, does every Buddhist want to once visit *The Great Diabutsu* (pronounced "Die-boots") at Kamakura, Japan.

The history of this Diabutsu is obscure. It was in use for eleven centuries in one of the great Buddhist Temples in the mountains north of Nikko, Japan. Its sanctuary was a shrine and millions of pilgrims have walked long distances to place their wishes at its feet.

A translation of Japanese imprints found engraved on the base of the nimbus, in the three sections, from right to left facing it from the external of the ring, is as follows:

1st Section—Date: The second year of *Kanoe*.

2nd Section—Location: *Ashyu Unckisan*—name of a mount.

(In selecting sites for temples, a sacred portion, usually an elevation, is selected; hence the mount.)

"*Kenritsu*" Erection.

"*Senseiji*" The Temple "*Sensei*."

3rd Section—Constructor or Moulder.

Smith Artisan: Named *Naotana Fujiwara*.

Its Many Facial Views



FROM different angles, at different distances, differing expressions will be noted on the face. So wonderful is the caster's art expressed, that at times the shadows seem to cast upon the figure a melancholy life. Artists and



Another view of Waterfalls in Little Bit O' Heaven

students of the occult study the features and see the swiftly and constantly changing mystical depth of expression. The hands and fingers indicate the contemplative. A study of the face, which is never twice the same, will make it difficult to exactly decipher what this face is thinking.

On the head of this figure there appear coils of hair. These symbolically represent live snails. It is said that Buddha was, one day, sitting by the roadside in the hot sun, His bare head exposed. Snails took pity upon Him,

climbed His clothing, and gathered themselves over Him to protect His brain, to keep it cool, that He might better meditate peacefully and comfortably. The base is of sacred lotus leaves and flowers, the upper portion facing upward, the lower facing downward.

This is the finest and largest Buddhist Temple Piece ever brought to or is now in America. Its height, from bottom of base to top of nimbus, is ten feet. Its size, in diameter, at base, is five feet. Its approximate weight is three tons. It is cast and is of boiler bronze. It came to this country and was in San Francisco until moved here for *The Wishing Buddha* in the fall of 1927. Millions paid it homage in Japan. Thousands paid it homage in San Francisco.

Particular study has been given to the proper and correct lighting effects of this Buddhistic ensemble to bring forth the weird, mystical and ancient mysteries. While beautiful by day, it is marvelous by night when all that it is, is highly accentuated, glorified and deified, by the colored lighting effects.

A Serious Reflection



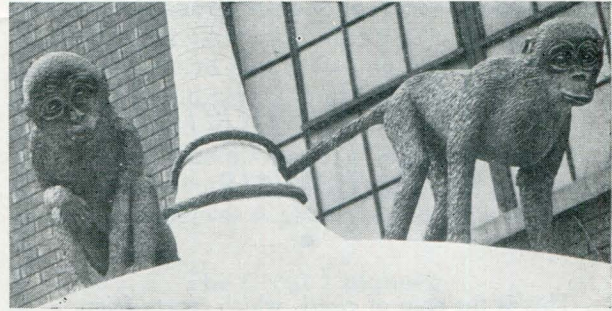
ALTHOUGH *The Wishing Buddha* has been unveiled but a short time, as human events occur in the great scheme of things, many thinking and intelligent people who approached it with incense burning and made wishes in perhaps more or less of a jocular sense, have reported to us in a serious statement that "*The wish I made HAS come true.*" Already people are returning to make their second and third wish. This is but a repetition of what millions have done in Japan for over 1100 years before this very Buddha. They found, even as you and I are finding here, that there may be some mysterious universal force at work which convinces them against their contrary reasoning that wishes so made seem to come true with peculiar and satisfying satisfaction.

The total weight of stone, tile, marble, and cement in this entire ensemble is ninety tons.

The Healing Buddha



IMMEDIATELY after passing *The Wishing Buddha*, you come to the bronze figure of *The Healing Buddha*. It is believed that if you have a disease or infirmity in some part of your body, to rub with your hand that corresponding part of this Healing Buddha, is to get well. Hundreds of thousands of sick Japanese Buddhists have rubbed this figure and many miracles are to its credit.



The two little monkeys on the top of the Kiosk



See No Evil. Hear No Evil. Speak No Evil.
Three cement monkeys hanging on a tree.

Farther on, you pass a magnificent bronze vase with marvelous casting and carving work. It is well worth study.

The Chambered Nautilus

This is the ship of pearl, which, poets feign,
Sails the unshadowed main—
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids lie to sun their
streaming hair.

Its webs of living gauze no more unfurl;
Wrecked is the ship of pearl!
And every chambered cell,
Where its dim dreaming shaped his growing
shell,
Before thee lies revealed,—
Its trised ceiling rent, its sunless crypt tin-
sealed!

Year after year behold the silent toil
That spread its lustrous coil;
Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft steps its shining archway thru,
Built up its idle door,
Stretched his last-found home, and knew the
old no more.

Thanks for the heavenly message brought by
thee,
Child of the wandering sea,
Cast from her lap forlorn!
From thy dead lips, a clearer note is born
Than ever Triton blew from wreathed horn!
While on mine ear it rings,
Thru the deep caves of thought I hear a voice
that sings;—

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last
Shut thee from heaven with a doom more vast
Till thou at length art free,
Leaving thine outgrown shell by life's unrest-
ing seas!

—Oliver Wendell Holmes

Wanna Sun Tai's Coffin



IT IS the custom of China, while the person is living, to present him with a coffin as a mark of esteem and appreciation for those living. It is kept in the home as preparation for death. At time of death, the body is placed on top of the ground. In under the bushes close by the Shrine of Fugen and Monju is an all-cement, shell-covered coffin. It was presented to our Chinese Pekinese poodle, while he was alive. Upon his death, his body was placed therein, sealed, and buried on top of the ground, Chinese fashion.

In the corner of the yard is *The Buddha of Wisdom* found in the campus of intellectual institutions. Buddhas take on many phases and apply to various attributes. Before leaving the Buddha portion of our *A Little Bit o' Heaven*, sitting by the pool-side is *The Laughing Buddha* to whom those in distress and sorrow pray.

The Lotus Pool



BUDDHIST shrines are always in the proximity of Bo trees or surrounding lotus pools. To carry this realism, we have created a lotus pool in which are planted genuine Egyptian or Chinese lotus plants. All Buddhist figures are either seated on a base of lotus leaf design, or carry lotus flowers or buds in their hands, or they may have the lotus plants as are found in the altar pieces of *The Wishing Buddha*. The purpose of the lotus is "Out of the muck, mire, and mud, comes forth the sweet, pure, and beautiful lily."

In building this Buddhist corner, we have endeavored to make it as true to history as possible.

The Bronze Piece



THE center piece is one of the grand pieces of Japanese bronze castings. Study carefully; give thot to its detail. Conceive, if you can, how such a massive and marvelous piece was molded. Gauge those fine chisel cut edges. Consider the finish, then think of the entire piece in terms of American workmanship, and you will see that there are no artists, molders, or casters in our local life who could duplicate it.

At the base is the proverbial dragon, which is cast of solid bronze. It weighs 700 lbs. The dragon plays a mysterious part in the mind of the oriental. It was that great unknown, that undecipherable, that always appealed to the imagination of what was either in the bowels of the earth, that caused rumblings and earth-

quakes; or up in the air that caused typhoons or simoons; or was to be found in the unknown depths of the ocean, which is deepest off the coast of Japan. Every hero went forth to slay that dragon, to conquer this enemy of the people.

Crawling around the next piece (from the bottom up) are the sacred monkeys, which are found flocking around oriental shrines and temples. In the shrine of *The Buddhist Garden* are monkeys, creating and carrying out that symbolism of their presence. That famous monkey triplet of "See no evil; hear no evil; speak no evil," is found in a Buddhist temple of Ieyusu, in Nikko, Japan.

Drifting our eyes upward comes that gorgeous bronze vase with its flowers and birds, with the dragons again hanging on the side—the evil fighting with the beautiful for supremacy of existence and position.

Eagles inhabit the high places, on crags, but even here is found the serpent, in the snake questioning the right of the bird to even alight on its crag.

(This piece has been removed into the home to protect it from the weather.)



The Bronze Piece

and multiply successes? What is it that makes women bet at bridge, men stake the ponies, all pick up horseshoes, spit over their little finger, throw spilled salt over the right shoulder, carry a buck-eye pocket-piece against "the evil eye," wear a lead ring to prevent rheumatism, refuse to walk under a ladder, make a wish over the new moon, wear an amulet around our neck or have a blessed talisman in our automobiles, and the negroes believe in hoodoo?—On one side it's the religious awakening that Greater than ourselves governs us, which, if desired long and strong enough, will create a request that will be heard and answered. And instances exist which seem to prove it! On the other hand it is that elusive and delusive snare, that will o' the wisp that ever beckons us on and on. Some call it "Lady Luck," the gambler's "hunch," the dice-thrower's "break," that hope-against-hope that beats in every heart that the game of averages can be defeated and the law of compensation conquered. And instances exist which seem to prove it! But this much *you can do*—*Wishing* is often the father and mother to the birth of a deed, for as man affirms and reaffirms he concentrates his powers upon the created desire to do, which gives rise to greater demand for greater expression in positive focalized action, which compels man's pride in himself to live up to the higher ideals he expects of himself, which draws more deeply from the great untapped reservoir within, and this—given time—produces

The swastika design is supposed to have been originally an American Indian concept. It is found on several places in this Japanese bronze. It is also found on the more than 3,000 year old Satsuma vases in B.J.'s home.

All in all, this is one of, if not the finest piece of Japanese bronze in America. It is a museum piece and deserves a place such as it now has.

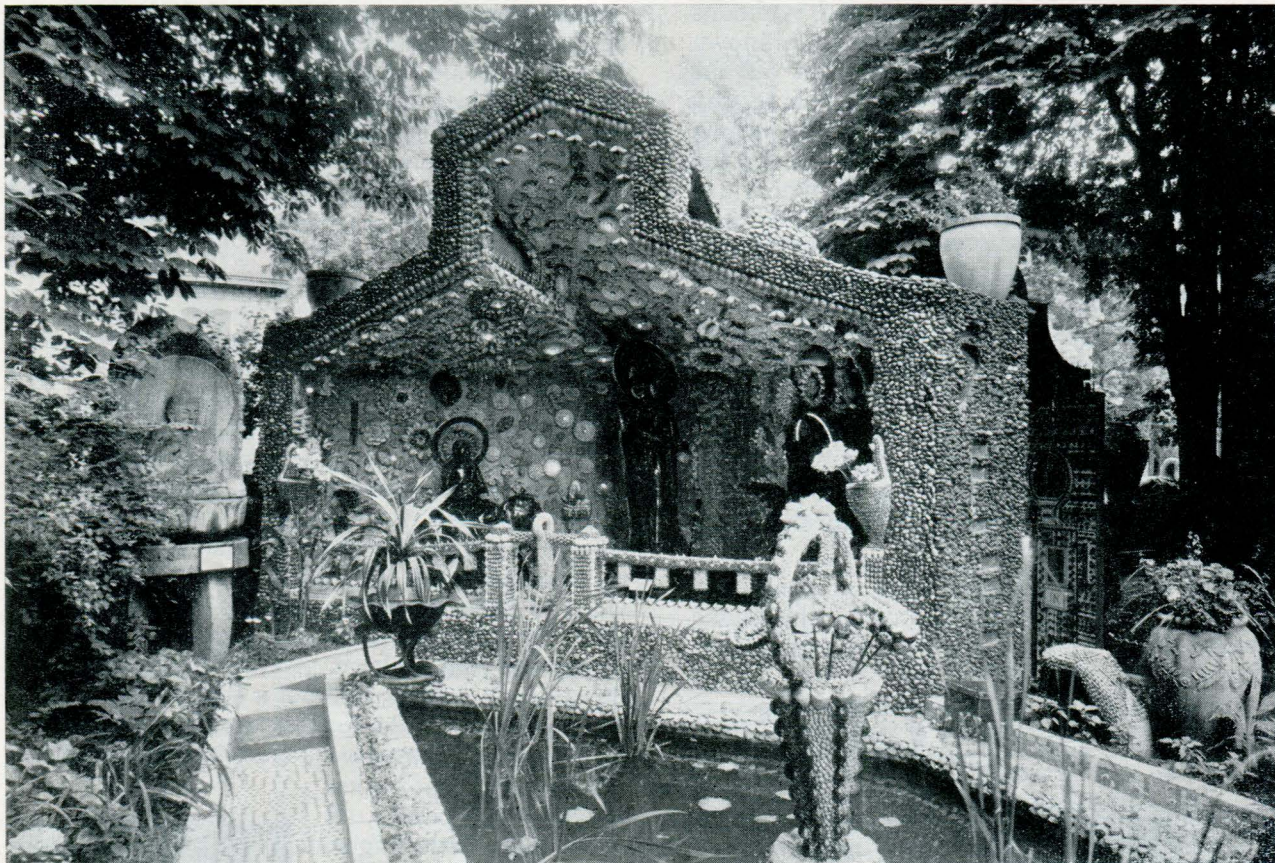
The Great Unknown



THAT is that Great Unknown, just beyond, behind the veil, yet out of reach; that mysterious know-it-all that is all; that makes us all wish to take more for less than we give; which gives us more, perhaps, than we deserve; that concealed "something" we wish revealed; that is not human although we wish it to be, yet wish it to stay put up there where it is? What is it that makes us want to draw down the hidden intangible, right now, for nothing; to beat the game; to take an empty hat and make it produce bread and butter; push in a dime, pull out a dollar; pay street-car fares and ride limousines; a beer pocket book with a champagne taste; reduce sacrifices



THE HEALING BUDDHA thru which many miracles have occurred.



THE SHRINE OF FUGEN AND MONJU, which took two years to build

the finished objective. Those are the three reasons that have drawn millions to making and placing *their wishes* before *The Wishing Buddha*.

The Shrine of Fugen and Monju



THE shrine of *The Wishing Buddha* is a shrine for the Wishing Buddha. The shrine of *Fugen* and *Monju* is a shrine for the Disciples of Buddha, for Buddha had His Disciples as well as for *Kwannon*, the Buddhist Goddess of Mercy. The Disciples stand close by, to guard and protect Buddha from evil and harm.

The wall work of this shrine is built of scrap rock, purchased at \$1.00 a ton. The reinforcing in the roof was scrap steel from the old greenhouse that formerly covered *A Little Bit o' Heaven*. The brick in the bases are paving brick that once did duty in the street in front of the shrine itself. The pebble rocks on roof and side walls weigh 11 tons alone.

The entire interior wall of this shrine is a shell mosaic of flower patterns. Almost every

imaginable and unimaginable flower is represented. There are 4 tons of shells in these flowers, the cost of which was almost \$6,000. It has taken our workmen 2 years to build this shrine.

The lighting effects are odd. In the ceiling is a touch of "the theosophical purple"—that mysterious color that has a "religious value" upon those who view it; for "it awakens a keen spiritual exultation" within one, and "imparts a supernatural aura over the place" where it is.

The artificial or electrical lighting is by neon line lighting. Behind each "nimbus" or halo, is a blue color; behind each base, bringing forth the figures in silhouette, is a red color; and imbedded in the base of the front wall is a green which imparts to the whole, that green-bronze effect which is so highly desired with aged bronze pieces.

The Two Deities



THESE two bronze deities, *Fugen* (pronounced as tho Foo-gen) and *Monju* (pronounced Mon-joo), mounted respectively upon the bronze elephant and lion, were made by a country artist of Fujiwara (pronounced Foo-joo-wah-rah)

line (family), about 1770 A. D. This period is called by the Japanese Anyei (pronounced Ann-ee-ay-ee) or *Kyowa* era of Tokugawa generation.

These magnificent bronzes were formerly placed in the old Buddhist temple *Ichozan-Hosenji* (pronounced Ee-cho-san Ho-sen-gee); this being located in the village of *Nana-kaichi* (pronounced Nah-nah-ki-chee). Japan; *Itakagori* (pronounced Ee-taak-ah-gor-ee), *Ise* (pronounced Ee-zay) Province.

The old Buddhist temples received their support from the Sogun (aristocracy of Japan) and this temple had a certain subsidy to carry on its financial support, until the *Muji* (pronounced as tho Moo-jee) (the present royal family) restoration when this financial support was withdrawn from this temple. Treasures such as these bronzes were of necessity placed for sale, and subsequently sold and sent far from their original settings. The temple was forced to dispose of these and other pieces, or they would have remained, honored and worshipped in the temple or upon sacred soil as they have been for so many generations.

These two figures are known to the Buddhists as the symbols of generosity and righteousness—*Fugen* and *Monju* or *Sanmanto-Bhadra* (pronounced Saan-maan-to-Baad-rah) and *Manjusri* (pronounced Mon-juice-ree). The figure of *Monju* is the one seated upon the lion. These two figures are bystanders of Gautama (Buddha).

Monju



MONJU holds in his left hand the thought piercing scepter, and holds in his right hand the jewel of the law. *Monju*, the bronze figure seated upon the lion, is the god of transcendent wisdom. The right hand of *Monju* holds the tama or sacred jewel upon a lotus pod base. This tama is used for the exorcism of evil spirits; it is the "tide compelling jewel, the gem of transcendent wisdom, the symbol of supreme intellect and of spiritual being; it is the vehicle for the expression of the very essence of the gods and of the soul of man." The left hand of *Monju* holds the sword of knowledge, whose shining two-edged blade dissipates the clouds of mental darkness and dispels the blackness of ignorance.

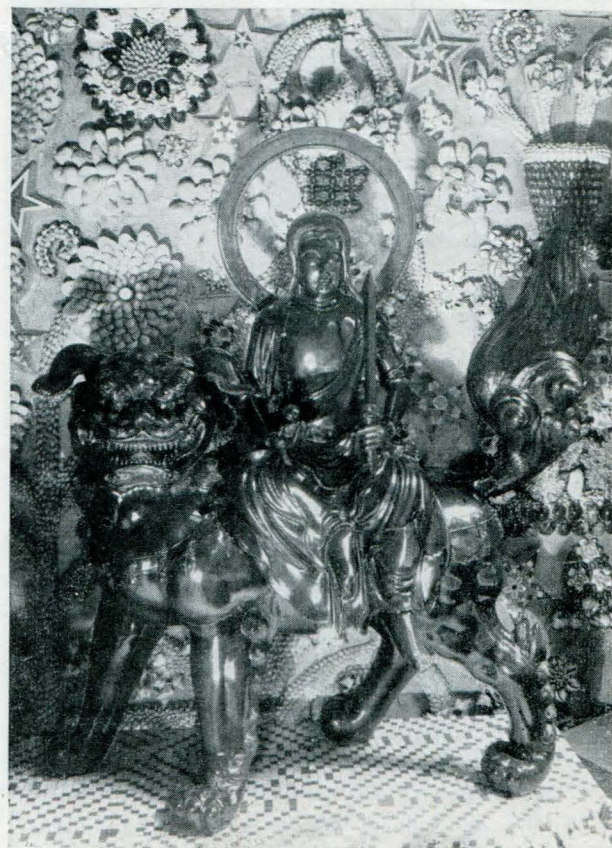
The lion was not indigenous to China or Japan but there are two types represented in the arts both derived from foreign sources. *Monju's* mount, though grotesquely modified, its general aspect suggests the lion. Its hideous,

grinning face, curly mane, and bushy, flame-like tail are familiar objects before both Buddhist and Shinto shrines and before temples, palaces, and tombs. It is commonly known as the protector of power and always as the mount of the beloved *Monju*. It is also called the *Karashishi* (pronounced Kah-rah-shee-shee), *kara* meaning China, and *shishi* meaning lion.

Fugen



UGEN is one of the important *Bosatsu* (Bodhisat, disciples of Buddha). In the later Buddhistic groups of three deities, he is often represented seated upon an elephant on the right side of Gautama Buddha, the familiar figure generally thought in regard to Buddhism. He, *Fugen*, also symbolizes the power of church organization, of ritual, of the communion of saints. In Buddhist tradition, *Fugen* is the spiritual son of the Celestial Buddha. He is the "all-good" and is the divine patron of those who practice *Hokke Zam-mai* (pronounced Hoak-kay Saam-mah-ee) which is an intense kind of ecstatic meditation.



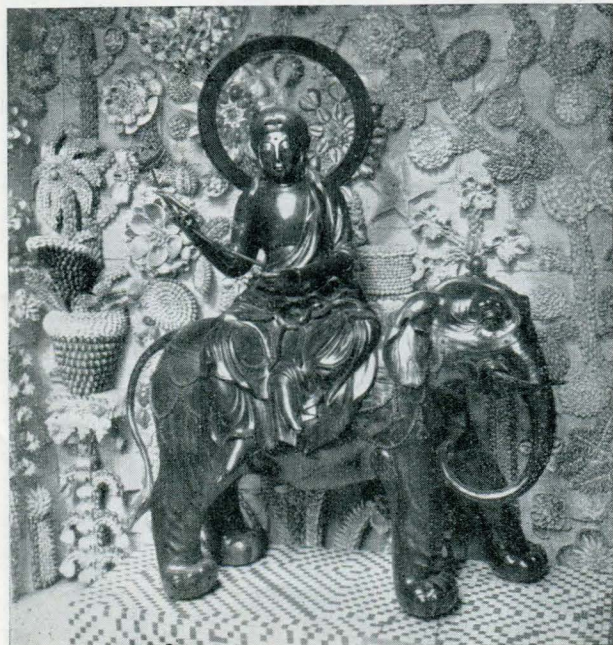
MONJU, the First Disciple of Gautama Buddha

The elephant, as symbol, comes thru a maze of legend from Indian Buddhistic sources. According to the old stories, "when it came time for the Bodhisat to leave the Tushita heaven, and be born upon earth as *Gautama Buddha*, he descended into the womb of his mother in the form of a white elephant."



FUGEN has in his hands the branch and flower of the sacred lotus, the symbol of purity, because it blooms above the surface of the muck and mire from which its roots take nourishment, unsullied and untainted. Having once been adopted as a symbol, the lotus has lent itself to many beautiful conceptions. As an emblem of *Nirvana* its expanded flower, reposing upon the calm waters of a mirror-like lake, suggests the peace and rest for which man longs. Its wonderful pale pink or pure white blossoms, rising untainted from the mud and ooze which give them birth, suggested the idea of purity to the poetic imagination of the early oriental mind, and were inevitably symbolic of the soul of man rising unsullied by the sordidness of worldly desires to a state of being spiritually undefiled. The early myth concerning this deity informs the reader that this body was "luminous and was standing on a white elephant." The Japanese direct translation reads — "having shined body as moonlight, on white elephant."

The ponderous elephant upon which *Fugen* is



FUGEN, the Beloved Disciple of Gautama Buddha in its setting in its shrine.

seated has long been the symbol of wisdom of the Far East, just as the roaring lion upon which *Monju* is seated has been used to symbolize the penetrating voice of the law. The elephant to the Westerner is suggestive of longevity, it being a well-known fact that the elephant attains greater age than any living animal.

An Interesting History



GUARDING the entrance to the mausoleum of the Emperor Yung Lo (1403-24), about 25 miles north of Peking are found two colossal stone men in armor. One of these is an early representation of Amitabha, the ideal Buddha of boundless age and light, whose paradise is in the Western heavens. He stands on a lotus pedestal, with a three-fold nimbus (halo) around the head, under a jeweled canopy surmounted by a diadem and hung with strings of silken tassels. The following inscription is engraved underneath:

"Spiritual truth is deep and wide, of infinite excellence but difficult comprehension. Without words it would be impossible to expound its doctrine, without images its form could not be revealed. Words explain the law of two and six, images delineate the relations of four and eight. Is it not profound and co-extensive with infinite space, beyond all comparison lofty?"

"Chang Fa-shou, the liberal founder of this temple, Wu Sheng Ssu, was able, under the manifold net of a five-fold covering, to cut the bonds of family affection and worldly cares. In the 2nd year (A.D. 517) of the Hsi P'ing epoch, he gave up his house and built the temple there, and in fulfilment of old vows had the images carved, so that his happiness will be endless. He joyfully accepted the salvation of the law and after searching out its intricate doctrine, entered its sacred borders. It must verily have been the fruit of seed sown during previous existences and cherished for many generations, how else could he have accomplished such a grand votive deed?"

"His descendants Jung-ch'ien and Hsun-ho, benevolent in deed and filial piety, have carried on in their generation the good work, and proved their far-reaching love in completing the fulfilment of the great vow. They have carved in stone and erected statues of Shih-chia-wen Fo (Sakyamuni Buddha), Kuan Yin (Avalokitesvara), and Wen Chu (Manjusri), thus reverently ac-

completing the wishes of their late grandfather in his prosperity.

"In addition to these images they have also had engraved the above likeness of Wu-lian-hou Fo (Amitabha Buddha), in the hope that felicity will be extended to their deceased father and mother. They have given their means for the faith and devoted all to make a monastic retreat, and may they both pierce the clouds of Badhisatvaship and ultimately attain the enlightenment of Buddhahip.

"Inscribed in the Great Wei (dynasty), in the 2nd year (A.D. 535) of the T'ien P'ing (epoch), being the cyclical year, yi-mao, on the 11th day of the 4th month, by the Pi-ch'iu (Bhikshu) Hung Pao." — (Page 34, "Chinese Art," S. W. Bushell, C.M.G.)

The descriptions of these deities and bronzes are taken from the volume written by Maude Rex Allen, entitled "Japanese Art Motives"; Bushell's "Chinese Art"; Williams' "Buddhism"; "A Contrast of Religions," by an unknown monk, and from a translation in Japanese by Harishin Ohta, as well as from some personal knowledge of the present owner.

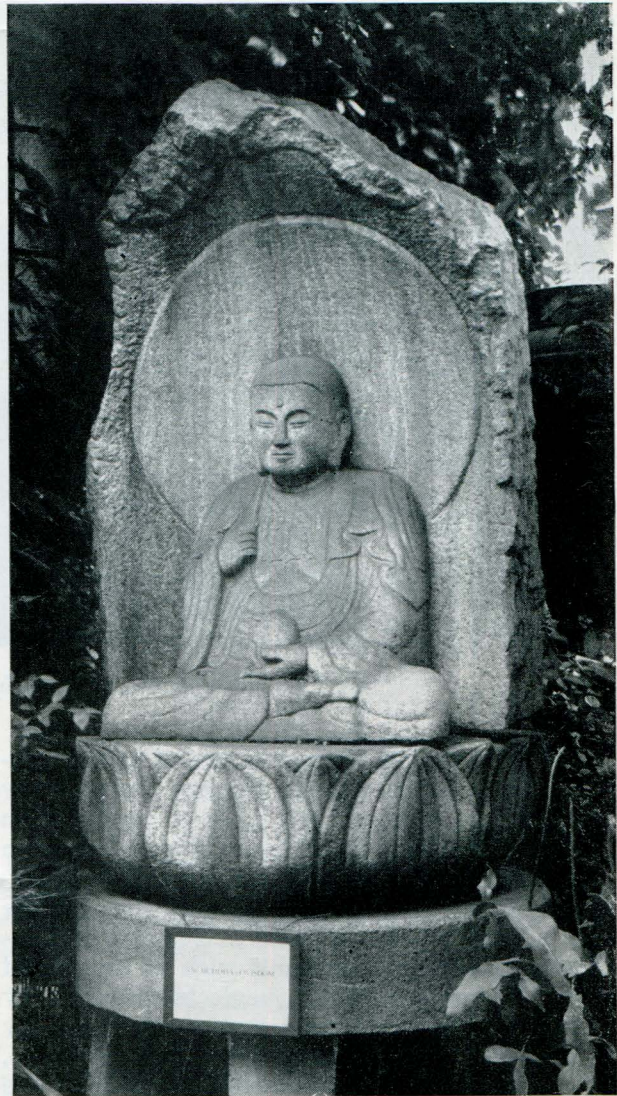


THE incense burner is an old temple piece, surrounded by the dragon to scare away evil spirits that the smoking prayer may not be damaged, as it wafts its way to the other world. Its color is different, slightly, than the other pieces. This is accounted for in the different composition of the alloy mixture of the bronze.

Chinese bronzes have always, as far back as we have any record, been executed by the *cire perdue* process, and finished, when necessary, with the hammer, burin, and chisel. The largest pieces have been produced by this method.

Ancient bronzes are divided by Chinese archaeologists into two great classes, the first class including the relics of the three ancient dynasties, Hsia, Shang and Cou, the second class those of the Ch'in Shih Han and later dynasties. The year B.C. 221, in which Ch'in Shih Huang proclaimed himself "the first Emperor," is the dividing line between the two classes. One of the lost books of the Shu Ching was called *Fen Ch'i*, the "Distribution of the Vessels," and is referred to in the preface, attributed to Confucius, in these terms:

"When King Wu had conquered Yin, he appointed the Princes of the various states, and distributed among them the vessels of



THE BUDDHA OF WISDOM

the ancestral temple. With reference to this there was made the *Fen Ch'i*."

The motives of decoration of Chinese primitive bronzes are of two kinds, geometric and natural. The geometrical motives, simple or complex, symmetrical or unsymmetrical, consist of scrolled grounds and bands of varied design, the most usual being the rectangular scroll known as the key-pattern, which is so frequently found also on Greek and Etruscan pottery. This is called in China *lei wen*, or "thunder scroll," and it often represents a background of clouds enveloping the forms of dragons and other storm powers of the air. Meanders of this kind occur in the primitive art of all countries and they afford no evidence of communication between Greece and China in ancient times. The natural



THE LAUGHING BUDDHA sitting by the side of THE SACRED LOTUS POOL

forms of the second category are of more interest from an artistic point of view, because they give an idea of the early Chinese interpretation of nature. The human figure never occurs in these primitive bronzes, and vegetable forms are very rare as motives of decoration. We see only sparse outlines of hills and clouds and occasional sketches of animals such as tigers and deer. The artist, in fact, neglects the ordinary animal world to revel in a mythological zoology of his own conception, peopled with dragons, unicorns, phoenixes, and hoary tortoises. The Chinese genius is unrivalled in its original composition of *monsters*, fantastic and gigantic beings more powerful than man, resembling the most fearful visions of a bad nightmare. Perhaps the most malignant of these beings is the *t'zo t'ieh* or gluttonous ogre, which has already been referred to as the special monster of old bronzes. The tiger may have suggested the conception as the king of wild animals and the chief opponent of the dragon in the eternal cosmic conflict of terrestrial and celestial powers. The handles of the vase are shaped in the form of dragons projecting from a ground of diapered clouds.



THE bronze incense burners of later times are often modelled in the lines of the ancient ancestral vessels, like the four-footed urn illustrated in Fig. 58, which came from the summer palace of Yuan Ming Yuan, near Peking, in 1860. The

rims and four feet are fashioned in the shape of jointed bamboo stems; the sides of the bowl, the openwork cover, and the knob surmounting it are decorated with conventional dragons and scrolled clouds; and the two loop handles at the sides are also outlined in the form of dragons. The *ku t'ung lung* "dragon of old bronzes," also known as *ch'in lung*, is of peculiar form, with a slender, lizard-like body terminating in a cleft, curving tail, and four feet, usually three-clawed. Its curling, bifid tail is displayed in the foreground of Fig. 59, the picture of another incense burner, which is moulded in strong-relief with the forms of a pair of these dragons, disporting in the midst of scrolled clouds and projecting their heads to make two handles for the urn. This incense burner (*hsiang lu*) is stamped under the foot with the mark *Ta Ming Hsuan Te nien chih*, i.e., "Made in the reign of Hsuan Te of the great Ming dynasty." It is a good example of the reign (1426-35), which is well known to be celebrated for its artistic bronze work, so that the "mark" is very often counterfeited. The story goes that a great fire in the palace provided an inimitable blend of metals for the handicraft of the period. Many of the shapes of the urns, according to a special Chinese book on the subject, were copied from porcelain vessels of the Tang and Sung dynasties, which were themselves modelled after ancient bronze forms.

The eighteen Arhats, or Lohan, a group of the

early apostles or missionaries of the faith, are often moulded in bronze, each one posed in a fixed attitude with his distinctive symbol or badge, in the same way as our apostles are represented—Mark with a loin, Luke with a calf, etc. The number was originally sixteen, the later additions being Dharmatraa, the chief of Kanishka's synod of 500 Arhats, a lay devotee with long hair, a vase and a fly-whisk in his hand, a bundle of books on his back, gazing at a small image of the mystic celestial Buddha Amitabha; and Hoshang, "The Monk," the familiar *Pu-tai Ho-shang*. "The Bonze with the Hempen Bag," the only one of the group born in China, where he represents the last incarnation of Maitreya, the Buddhist Messiah. This last, the Hotei of Japan, is an obese image with smiling features of Chinese type, holding a loosened girdle in one hand and a rosary in the other, and reclining on a bulging sack. He ranks as a Bodhisat, having only once more to pass through human existence to attain Buddhahood, and under this title, contracted *more sinico* to *pou-sa*, or *poussah*, has become proverbial in French, as an emblem of contentment or sensuality, and given besides an imaginary title rank as the *dieu de la porcelaine*.



HE most popular of all Buddhist divinities in China is Kuan Yin, often called the "Goddess of Mercy," who also ranks as a Bodhisat, and is identified with Avalokita, "The Keen-seeing Lord," the spiritual son of the celestial Buddha Amitabha, who shares with him the dominion of the Paradise of the West. The bronze effigy of Avalokita takes many forms. The four-handed form represents him as a prince sitting in the Buddha posture, with one pair of hands joined in devotional attitude, the others holding a rosary and a long-stemmed lotus flower. Another form has eleven heads, piled up in the shape of a cone, and eighteen or even forty hands, grasping symbols and weapons, and stretched out in all directions to rescue the wretched and the lost; and some of the manifestations are endowed with a thousand eyes ever on the look-out to perceive distress. In another shape as Kuan Yin the maternal, the favorite image of the domestic shrine, she appears with a child in her arms, and is worshiped by women desirous of offspring, who load her altar

with *ex-voto* offerings of doll-like babes made of silk or moulded in ceramic wares for the purpose. Such images are often cast with a jewelled cross on the breast suspended on a necklace of beads and have been mistaken for representations of the "Virgin and Child."

—(Pages 61, 67, 77, 78, 81, 82, 86, and 87, "Chinese Art," S. W. Bushell, C.M.G., Vol. 1.)

Weights and Sizes

To give you a better appreciation of the weights of these figures, note the tail of the lion upon which *Monju* rides. It alone weighs 300 pounds.

Monju is cast in four pieces: the lion, the tail, the figure, the nimbus or halo.

Fugen is cast in three pieces: the elephant, the figure, the nimbus or halo.

The following are the dimensions of the two figures:

Monju— 5 feet across the front,
5 feet, 7 inches high,
22 inches in width.

Fugen— 4 feet, 10 inches across front,
5 feet, 7 inches high,
24 inches in width.

The value of these four pieces is \$45,000.00. We mention their value here, for the same reason that we have mentioned the value of *The Wishing Buddha*, as described in another portion of this book.

The Incense We Burn

Incense burned here is the *Lotus*—vibratory, complimentary to "My Rosary." It is made from the sacred Tulsi plant of India often called "the lotus flower incense" in the Far East. Simulates the rose and spice bush odors. It is a Bengal incense of most delicate and pervasive aromas and is used as the one hour morning devotional. Motif—"Through odors sweet, the prayers arise unto attendant ears."

You may purchase taper incense from the attendant, if you wish, pass thru the turn-stile, place same, lighted, in the incense burner, *making your wish as you do*. It is said that wishes so made *will* come true.

Thrice blessed is that person who gazes upon Buddha for he gains a peace, poise, and a prosperity for himself and his posterity.

A Little Bit o' Heaven

WAS OPENED

First of July, 1924



July 1st, 1924, to January 1st, 1927, - - -	99,239 Visitors
January 1st, 1927, to January 1st, 1928, - - -	115,122 Visitors
January 1st, 1928, to January 1st, 1929 - - -	159,028 Visitors
January 1st, 1929, to January 1st, 1930, - - -	164,800 Visitors
January 1st, 1930, to January 1st, 1931, - - -	130,672 Visitors
January 1st, 1931, to January 1st, 1932, - - -	125,152 Visitors
January 1st, 1932, to January 1st, 1933, - - -	70,966 Visitors
January 1st, 1933, to January 1st, 1934, - - -	46,276 Visitors
January 1st, 1934, to January 1st, 1935, - - -	43,941 Visitors
January 1st, 1935, to January 1st, 1936, - - -	49,361 Visitors
January 1st, 1936, to January 1st, 1937, - - -	55,634 Visitors
January 1st, 1937, to January 1st, 1938, - - -	63,036 Visitors
January 1st, 1938, to January 1st, 1939, - - -	49,834 Visitors
January 1st, 1939, to January 1st, 1940, - - -	47,947 Visitors
January 1st, 1940, to January 1st, 1941, - - -	45,224 Visitors
January 1st, 1941, to January 1st, 1942, - - -	43,067 Visitors
January 1st, 1942, to January 1st, 1943, - - -	28,877 Visitors
January 1st, 1943, to January 1st, 1944, - - -	17,283 Visitors
January 1st, 1944, to January 1st, 1945, - - -	20,549 Visitors
January 1st, 1945, to January 1st, 1946, - - -	25,141 Visitors
January 1st, 1946, to January 1st, 1947, - - -	39,462 Visitors
January 1st, 1947, to January 1st, 1948, - - -	36,259 Visitors
January 1st, 1948, to January 1st, 1949, - - -	41,783 Visitors
January 1st, 1949, to January 1st, 1950, - - -	47,077 Visitors
January 1st, 1950, to January 1st, 1951, - - -	47,129 Visitors
January 1st, 1951, to January 1st, 1952, - - -	41,404 Visitors
January 1st, 1952, to January 1st, 1953, - - -	25,996 Visitors
Grand Total up to Jan. 1, 1953 -	1,680,259



